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April 24, May 8, 22, on.
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May 1, 15, on.
Managers of repute, who can place first-class, up-to-date plays, with good-class Artists, are invited to communicate, as arrangements could be made to run repertory seasons at each of the above theatres.
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First-class Repertory would do excellent business.
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Under Management of Miss Viola and Ellen Compton.
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Capacity, 630.
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WANTED, first-class Attractions for April 17, EASTER WEEK, and April 24.
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WANTED, First-class Attractions,
G.T., DUBLIN, May 8, 22.
O.H., BELFAST, May 1, 8.
O.H., CORK, April 24, May 1, 8, 15.
Good Repertory Season would be considered.
G.T., SOUTHAMPTON, June 5, 12.
G.T., SWANSEA, May 22, 29, June 26.
P.T., WESTCLIFF, May 1, 29, June 12.
L.T., NEWPORT, June 19.
All vacant through obliging managers.
Apply,
THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, W.C.2.

WANTED, First-class Attractions. BEDFORD, April 24; LUTON, May 1 through cancelling Bannister Howard's "Blue Lagoon" Co.
E. G. FALCON, Fort Augustus, N.B.

METROPOLE, GLASGOW.
WANTED, Revues ("Merry and Bright Shows"),
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Wires: "Glasmet, London."
'Phone: Ealing 963.

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Apply, WILLIAM PEACOCK, Theatre, Harrogate.

PAVILION, TORQUAY.
General Manager for the Corporation, Chas. G. Price.
WANTED, good Attractions for May 8, 22, 29, June 19, July 17, and Autumn.
Write, MANAGER.

COMPANIES WANTED.

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WANTED, High-class Attractions.
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April 27 (3), May 8 (?), June 19.
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June 5, 12.
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May 15 (?), June 12, 19.
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WANTED, First-class Musical Attractions, July 24, Aug. 28, Sept. 11, Oct. 2, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

WANTED, First-class Attractions.
BEDFORD, April 24; LUTON, May 1, through cancelling Bannister Howard's "Blue Lagoon" Co.
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WANTED, Attraction,
Easter Week,
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owing to the continued indisposition of Sir John Martin Harvey.
Wire, WM. MORTON.

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May 15. Full Term Date.
Owing to illness of
Sir John Martin Harvey.
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June 5, 12.
WANTED, First-class Productions only.
Write,
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MILTON BODE County Theatre, Reading.

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Weymouth, May 15, 22 (?) June 26.
Salisbury, May 29 (?), June 5.
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Jersey and Guernsey.
Vacancies in September.
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Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
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Including Edward Irwin.
WANTED, First-class Theatres, April 10, 17, May, on, with exceptions
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By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
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Alexandra Duma's Masterpiece,
"MONTE CRISTO."
Wanted, May 1, 8, 15, June 5, onwards.
"WHEN LONDON SLEEPS."
By Charles Darrell.
Wanted May 1, 8, 22, onwards.
"MARRIAGE BELLS."
By Andrew Emm.
Wanted, May 22, June 5, onwards.
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WANTED,
Monday, April 17 and 24,
for the wonderful comedy show,
"TAKE ALL."
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"MR. PIM PASSES BY."
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Autumn, 1922, and Spring, 1923.
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Next, T.R., Rochdale.

WANTED, Monday, April 10, also April 24.
"SHIP AHOY."
"SHIP AHOY."
Printing ready.
A. GALLIMORE, Theatre Royal, Canterbury.

ALBERT DE COURVILLE'S Production,
"THE VERY IDEA,"
with Easton Pickering.
WANTED, April 24, May 15. HALDANE CRICHTON, Palace, Redditch.

THEATRES WANTED.

UNDER THE DIRECTION OF
NELSON KING.
FRANK FORBES ROBERTSON,
in
"MICE AND MEN."
"THE PASSING OF THE THIRD FLOOR BACK."
"THE CALL OF THE ROAD."
Unexpectedly vacant, April 24.

WANTED,
First-class Theatres.
Next vacancy, Nov. 13.
Feb. 19, onwards.
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T.R., ROCHDALE.

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WANTED Known.
Last week the Revue,
"TAKE ALL"
broke ALL records for the biggest returns on ANY Saturday night during the off season at the Theatre Royal, Scarborough. Refer Mr. Glenville, at the above Theatre.
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Owing to Enormous Success transferred from
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to
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At the conclusion of the London Season the entire company will tour under the management of Howard Leslie.
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June 26,
July 31,
Aug. 7.
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"MR. PIM PASSES BY."
WANTED, Theatre Easter, onwards, with exceptions. Add., 4, Harley-rd., S. Hampstead, N.W.3.

WANTED, April 17 24, May 1, 8.
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NO. 1 COMPANY Presents
The Great Como,
Harry Shiels and Company,
Miss Margaret Adair.
The Marvellous Larrett, Charles Wilbur, Andie Power, and The Big Timers.
Two Star Tons, supported by five well-known Acts.
Wire, MANAGER,
CO-OPERATIVE PRODUCTIONS.
This, Exchange Theatre, Chichester.
Next, Palace, Chatham.

WANTED, First-class Theatres.
THE H. B. PHILLIPS OPERA CO. (Late N. Section, Carl Rosa Opera Co.). April 10, 24 (South), May 8 (Midland), and Autumn. Company numbers over 80, and played our own Theatre last Autumn for eleven weeks to an average of £1,100 per week, exclusive of Tax.
Sole Booking Managers,
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THE BIRMINGHAM REPERTOIRE THEATRE CO.
Three Comedies: "Importance of Being Earnest," "Getting Married," "Romantic Young Lady."
WANTED, April 17.
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J. and L. BRENNAN
present
"PICK O' THE BUNCH,"
a new and musical burlesque.
One of the greatest Comedy Shows ever Toured.
A magnificent production.
Fast and Furious.
A Feast for the Eye.
Full operatic chorus of ladies and gentlemen. Booked Grand, Bolton; Hippo., Wigan; Palace, Grimsby; Palace, Plymouth; Prince's, Bradford; Royal, Leeds; &c., &c.
WANTED, dates
in June and August.
Apply,
JACK BYRNE, this, Empire, York.
Next, Varieties, Briggate, Leeds.
or to ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. Anne's-on-Sea.

THEATRES WANTED.

KATHARINE MORRIS
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presents
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
G. E. Jennings' Successful Comedy from the Aldwych Theatre.
By arrangement with Reandean.
Strong Cast.
All the Original Scenery and Dresses.
WANTED, May 22, May 22, May 22 to follow Weymouth.
Also May 29, June, and on.
ARTHUR KNIGHT,
125, Highbury New Park, N.5.

"HELLO! BLACKPOOL."
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Vacant Monday Next.
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Value for terms.
Printing ready for despatch.
WANTED, THEATRES,
April 10 and 24.
April 10 and 24.
CHAS. ED. CLARKSON,
25, Cardwell-place, Blackburn.

G. and J. KIRBY present the first and still the best Circus Revue, "THE CIRCUS QUEEN," recently concluded the Moss, Stoll, and L.T.V. Tours.
WANTED, April 17, April 17, April 17.
H. VAL KIMM, Opera House, Coventry.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, a Lady Vocalist, age 15 to 18; good voice essential; for Musical Act. Write or call (CROFTS), 170, Adelaide-road, South Hampstead, London, N.W.3.

WANTED, Juvenile Lady and Gent; comedies. Call 11, ERNEST DARE, Peacock Hotel, 14, Maiden-lane, W.C.

"A MOTHER SHOULD TELL."
WANTED, to open April 17, Heavy Man (tall), sympathetic Heavy Lady (young), Char. Lady for Mother; good Lt. Comedian (small). Good joints not objected to, but all must be first-class artists. Letters, stating references, height, terms (which must be reasonable), MULLORD, 15, Nelson-street, Chatham.

FOX'ELL REPERTOIRE COMPANY.
WANTED, for Stock and Tour, good Juvenile Man; also Responsible Actor, for short parts; both to rehearse Grantham to-morrow, Thursday. Wire or write, terms, references, HARRY FOXWELL, Empire, Grantham.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, talented amateur lady or gent. for No. 1 Concert Party; refinement essential; tour fully booked. Premium £20, returned in salary. Particulars experience (if any), photos, &c., MANAGER, Albert-street, Whitstable.

IDA LILLE.
WANTED, All-round Dancers. Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

WANTED, Lady Figure Model by high-class caricaturist. Send photograph, particulars, Box 58, "The Era."

WANTED at once, Lady Posing Show, good figure; chance for learner. BUTLER, Post Office, Port Talbot, South Wales.

ARTISTS' WANTS.

WANTED, by DOREEN BRUNDRET, Young, Versatile Character Comedienne, First-class C.P., for Seaside Season. Write, with confidence, c/o 237, Wellington-road, Heaton Chapel, Stockport.

WANTED, Engt. by Baritone, 22, Concert Party or Quartette; high-class repertoire; can combine violin. Box 77, "The Era."

MUSIC HALL ARTISTS' WANTS.

MADGE GOODALL, Novelty and Talent.
WANTED, April 10, 17, 24, popular Double-voiced Vocalist and Dancer. This, Coliseum, Ilkeston. Offers, 1, Manners-rd., Ilkeston (G. D.).

WANTED, April 17, May 1, and a few early dates, by
CELLSUS,
The White Wizard.
A beautifully fantastic Wonder Show, that is an absolute refresher to your long-suffering audience.
Business increases everywhere (refer anywhere I play). 75 per cent. return engagements were played last year, and always working. What better advert. could be wished for? and I am occasionally retained for a second week at the same hall. There is only one original White Wizard, and "CELLSUS" is his name. Any Vent. Act that borrows my tricks, they are an utter failure with him. They may steal my effects, but not my individuality.
Superb Scenery. Six-sheet Posters. Assisted by Miss MARGARET SHERIDAN. All travelling by own motor transport. Make a point of booking "CELLSUS," the White Wizard, at once. Last week, Empire, Maryport. This, Empire, Jarrow. Next, Hippodrome, Hamilton.

WANTED, Monday, FRED WARD, Comedian. Revue or Own Act.
Wire, 113, Railway-rd., Adlington, Lancs.

WANTED, April 10 and 17, King of Foot Jugglers, the Man with his Brains in his Feet. CARELO, 17, Parkfield-avenue, Rusholme, Manchester. Original Comedy, Versatile, Hand Juggling and Music.

WANTED, Dates, FRED. WARDLE, Cartoonist and Caricaturist. 66, Lower-road, Rotherhithe.

WANTED Known, JULES KIARO. Absolutely undisputed. Finest one-man Equilibristic Act of the age. And open for Tenting. Thrilling feats. Laughter. Showy props. Well dressed. Offers, c/o MANAGER, Picture Palace, Kinghorn, Fife.

WANTED, Monday next, and a few immediate dates only,
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Novel Comedy Scena. Own Setting.
"THE TEMPLE OF TAHI."
Successful North or South.
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WANTED, by LEO BLISS, comedian, and DOROTHY B. LLOYD, comedienne-dancer, Easter Week; will accept good combination date; 6-sheet lithos.
This, Pal., Oldham. Next, Pal., Fleetwood.

WANTED, April 10, 17, The 2 TAFFIES, Famous Comedians and Harmonisers. Wire, Coliseum, Long Eaton.

MUSIC HALL ARTISTS' WANTS.

WANTED, April 10, 24, by ATLAS VULCANA GIRLS. One act to full variety co. Pal., Caerphilly.

WANTED, April 10, 17. CHARD'S CANINE WONDERS, Major Mite, Talking and Dancing Pony. Any size stage. Great Street Parade.
Coliseum, Long Eaton.
H. address, 9, Walton-street.

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WANTED Known, ROLLO, on the high rope. An ideal gala attraction. At liberty for Fêtes, Galas, and Circuses. For particulars, 98, Peel-street, Rochdale.

WANTED Known, AUSTIN & AUSTIN, Talking Knockabout Clowns, with good Entrees and first-class Costumes, introducing their latest stunt, the Tall Flapper, also Pip, Squeak, and Wilfred, the would-be Acrobats; now on tour Frank Ginnett's Imperial Stage Circus. Big success last week, Empire, Woolwich. Next week, Bedford Palace, Camden Town.

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WANTED, First-class Violinist-Conductor, for the New Alhambra Theatre, Perth; experienced in Variety, Legitimate, and Cinema. Opening date, April 15. STATE WAGES AND ENCLOSE REFERENCES TO CURRIE.
Also good Violinist for La Scala Picture House, Perth. Open April 17.
Apply to above address.

WANTED at once, Pianist-Conductor; must be brilliant soloist; conversant Tavan and Alder and possess extensive library; lady or gent. Reply, giving references, to MANAGER, Park Cinema, Pontypool, Mon.

WANTED, Pianist-Conductor; able to play Violin preferred. Box 88, "The Era."

WANTED, first-class Violin-Conductor and 'Cellist, for high-class London cinema. Also Violin-Conductor, with good library, for provincial theatre. CHARLES MORTIMER, Dalston Picture House, Dalston-lane, E.8.

WANTED, Violinist. Rept., to open next Monday; must be thoroughly experienced in Variety, and able to take lead if required; M.U. members only. Age and copy of references to MUSICAL DIRECTOR, Hippodrome, Coventry.

WANTED, for Cinema (Midlands), a good Repetiteur (young gent.); able to lead. Write, stating age, salary required, when can open, and experience (if any), to H. F., Box 84, "The Era."

WANTED, for cinema, real good Violinist-Leader, also Clarinet and 'Cello; open Monday next certain; 3 hours nightly, 4 hours Saturdays, no Sundays. Good men only please write in, with lowest terms and names of references and age in first letter, to MUSICAL DIRECTOR, The Electra Palace, Queen-street, Oxford.

WANTED, a first-class Leader, used to Variety, to open Monday, at Hippodrome, Derby. Send full particulars to ERNEST VINCENT, Manager.

WANTED, good capable Leader.
Terms, refs., &c., to
MANAGER, Empire, Peterborough.

WANTED, a first-class Leader-Violinist, evenings only; no Sundays; good music played; good money paid; audition daily from 3. Apply, M. D., King's Hall Cinema, Penge, S.E.

WANTED, for cinema, six days (afternoon and evening), Leader, Repet., and 'Cellist. Apply, with instruments, between 2 and 5 p.m. Also Relief Pianist. Apply between 10 and 12 a.m. First-class musicians only. 30, Ion-road, Thornton Heath.

WANTED, First Violinist, with strong tone (gentleman), also must be able to lead if required; 6 evenings, no Sunday. Call to-day (Wednesday) for audition, with instrument, at 11 o'clock. WOOD GREEN PALLADIUM, Wood Green, N.

WANTED, Violinist and Pianist, for café; must be thoroughly competent to play for dances if necessary.
Box 27, "The Era."

WANTED, Violin and 'Cello, together or separate, to form Trio; must have good tone, quality, and expression; evenings only; no Sundays. State lowest terms, age, and experience first letter. Comfortable berth to capable players who take interest in work. CINEMA, Market-street, Aberystwyth.

WANTED, First Cornet, used to twice-nightly variety; commence April 17. Apply, MANAGER, Hippodrome, Ipswich.

WANTED, Cornet, Eup., and Bombardon for my Act; knowledge of trombone essential. Terms, age, &c., JIMMY IVERWOOD, 15, Garden-row, Chatham.

HIPPODROME, SOUTHEND.
WANTED, to open Monday next, 2nd Cornet; must be used to Varieties; terms £3 9s.; A.M.U. Apply, with refs., to CHAS. H. MEEK, Mus. Dir.

WANTED, immed., good Cornets; pitching; to complete combination. 11 to 1 any day or write. G. F., 4, Angell-road, Brixton, S.W.9.

WANTED, first-class Clarinet, for picture orchestra; 6 days, no Sunday work. Apply, by letter only, MUSICAL DIRECTOR, Royalty Kinema, Richmond, S.W.

WANTED, Euphonium for Revue.
Age, terms, refs., to
SQUELCH,
Theatre Royal,
Barnsley.

WANTED, for Scala Cinema, Hammersmith, Lady 'Cellist. Audition this afternoon. Also good Relief Pianist, one able to play other instruments preferred. Apply MANAGER.

WANTED, 'Cellist (young) to complete trio; London.
Box 60, "The Era."

WANTED, 'Cellist for Trio. State salary and references. SECRETARY, Palace Kinema, 24, Queen Anne-street, Dunfermline.

WANTED, 'Cellist, for Empire Kinema, Rotherham; good tone essential; six nights; two matinées. Refs.
Apply,
J. MARSHFIELD, Mus. Dir.

WANTED, brilliant 'Cellist for cinema, 2 mats., 6 evgs., £5. Open April 17 certain. State age, &c., M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, gent. 'Cellist; one week, Easter; seaside. Apply, MADAM MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.C.

MUSICIANS WANTED.

WANTED, 'Cellist, first-class, varieties, twice nightly; M.U. terms. Apply, MUS. DIRECTOR, Empire Theatre, Chatham.

WANTED, for First-class Variety Hall in Scotland, 'Cellist. Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 81, "The Era."

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BIRMINGHAM EMPIRE: 'CELLIST.
NEW EMPIRE CINEMA, NEWCASTLE: 'CELLIST.
SUMMERHILL PICTURE PALACE, BIRMINGHAM: FLAUTIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR, at the above-mentioned Halls.

WANTED, 'Cello, Evenings and One Matinée, Picture. Terms, £4. April 10. H. TILLMAN, Manager, Theatre Royal, Chorley.

IMPERIAL PICTURE HOUSE, WALSALL.
WANTED, Mustel Organist, open April 17, or before. Apply, by letter, stating experience and terms, to
W. J. ANDREWS,
Her Majesty's Theatre,
Walsall.

WANTED, Organist, Deputy Organist and Pianist for Hippodrome, Blackpool; permanency if suitable; (district terms). Apply, MUS. DIRECTOR, Hippodrome, Blackpool.

WANTED, young lady as Pianiste-Vocalist. Apply, Half Moon Hotel, York.

WANTED, brilliant Orch. Pianist, open Monday, 3 mats., 6 evgs., cinema. £4 15s. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, for Seaside Dance Orchestra, thoroughly experienced Pianist to double Violin or Trombone. Full particulars, including age, to Box 51, "The Era."

WANTED, Pianist, with good library; absolute lowest terms; small hall; duds save stamps; 4 hrs. nightly. 2 matinées. CENTRAL CINEMA, Hindley, near Wigan.

WANTED, Portable Player for Busking; instrument supplied. Apply by letter, G. F., 23, Yonge Park, Seven Sisters-road, Holloway, N.

WANTED Known, experienced Lady Drummer, Tymps., Glocks., &c., comfortable Summer Engagement in Lancs, 15 weeks from June 4; 3½ hours daily. Terms and refs., DEVINE, 9, Fauconberg-road, Chiswick.

WANTED, for first-class Variety Theatre, Drums and Tymps, with all effects; also 1st and 2nd Cornets; M.U. terms; open April 17. Age and refs., MUS. DIR., Palace, Halifax, Yorks.

WANTED at once, for about 10 weeks, smart Drummer, with tympani; A.M.U. terms. Apply, MUSICAL DIRECTOR, Theatre Royal, Leeds.

WANTED Known, Musicians, for ex-Service Touring Band; pitching. Stamp for reply. W. BUSBY, 93, High-street, Woolwich.

WANTED, first-class Pianist, Leader Violin, 'Cellist, Bass, Piano and Organ. Apply, GRAY, 12, Archer-street, W.C.

WANTED, Quartette, fully ex. Var. and Pic.; must include Piano-Organist.
Full particulars and references to COUPER, Queen's Hall, Brierley Hill, Staffs.

WANTED, all lines, Revue, Mus. Com., C. P., Variety Musicians. VENN'S AGENCY, Dept. 2E, 14, High-street, Sutton, Surrey.

WANTED, First Violins, 'Cello, Bass, Pianist, Mustel Organ, one man for Double Drums and X Tympanies, for 17 weeks' season at Ramsgate, to play twice daily; only first-class soloists (smart appearance) need apply by letter to MAURICE WORM, 55, Hilldrop-road, London, N.W.7.

WANTED, Jazz Quintette for Eastbourne Restaurant, Dances, 4.30-6, 8-11.30 p.m. (seven days), from May 1 to Sept. 23; and Ladies' Café Quartette, same hours. Also Clarinet required for London. Send stamp, with terms, to G. M., c/o Philip Davies, 181, Dalling-road, W.6. Individuals may apply. No callers.

WANTED, good 'Cellist, Relief Pianist (to play Organ occasionally), First Violinist, Flute, Clarinet, for high-class cinema, St. Albans; must all be good, otherwise useless; six evenings, two matinées. No fancy prices. State lowest terms. Apply CONDUCTOR, 37, Clarence-road, St. Albans.

WANTED, Leaders, with libraries; Second Violins, 'Cellists, Pianists, and Double Basses, who can double on another instrument, for April to October session. Liner Orchestras. Interviews only. ALFRED RIESS NATIONAL ENTERTAINMENT ASSOCIATION, 18, Charing Cross-road, W.C.2.

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WANTED, Lady Violinists, 'Cellists, Pianists requiring exp. in hotel and cinema music, should join the NORTH LONDON ORCH. CLASSES, conducted by exp. professional. Pianiste and 'Celliste required, Whitsun, hotel, seaside. Box 763, "The Era."

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WANTED Known, Musical Directors, Managers, it will pay you to note this! Give the public a good variety of high-class music and you will benefit by it. We have the finest library in England and the cheapest. It will give us great pleasure to forward you particulars of it. We pay the carriage one way on all parcels. Music selected by experts to suit films. WILSON'S MUSIC LENDING LIBRARY, 54, Victor-road, Bradford.

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To Proprietors and Managers.

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WANTED, engagement, young Rep. Violinist; exp. any business; at liberty April 24; M.U. 51, Boothley-road, Blackpool.

WANTED, Engt. by Violinist-Rep.; young man, exp. any bus. F. L., 26, St. Margaret's-rd., Barking.

WANTED, Engt. by exp. Rep.-Violinist, Cinema, Café, &c. Refs., G. A., 28, Iddesleigh-rd., Bedford.

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APOLOGY.
ACTORS' ASSOCIATION AND JACK FIELD'S "MILES OF SMILES" CO.
The Actors' Association very much regret that the name of Mr. Jack Fields was wrongly included in the list of managers concerning whom members are advised to write to Headquarters before accepting engagements. This was entirely due to an error on the part of a clerk, and we desire to at once express our sincere regret and apology to Mr. Jack Fields, and to state that we are quite satisfied that he has always conducted his business on honourable lines and fulfilled his obligations to all artists engaged with him.

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In the High Court of Justice.
Probate Divorce and Admiralty Division (Divorce).
To Valentine Cuthbert
Late of Minnedosa Heybridge Basin Maldon in the County of Essex

TAKE NOTICE THAT a Petition has been presented in this Division by Matilda Christian Cuthbert otherwise Matilda Christian Doule of 9 New Street Dorset Square in the County of London spinster praying:—
1. That an Indenture of Settlement made on the 29th day of May 1915 by the said Matilda Christian Cuthbert therein described as Maud Doule (thereinafter called "the wife") of the first part, you the said Valentine Cuthbert (thereinafter called "the husband") of the second part and William Young Menzies and Malcolm Baird (thereinafter called "the trustees") of the third part may be set aside as absolutely null and void.
2. Such other order as may be just.
In default of your appearing you will not be allowed to address the Court and the Court will proceed to hear the said Petition proved and pronounce sentence in respect thereto. And Take Notice that for the purpose aforesaid within one month after the date of this publication an appearance must be entered at the Divorce Registry Somerset House Strand London.
W. S. BARNARD,
Registrar.
Preston & Foster,
Craigs Court House
Charing Cross, S.W. 1.
Solicitors.

MAURICE EDWARD BANDMAN, Decd. Pursuant to the Statute 22nd and 23rd Victoria, Chapter 35.
NOTICE IS HEREBY GIVEN that all persons having any debts, claims or demands against the Estate of Maurice Edward Bandman, late of 24, Haymarket, in the City of Westminster, and the Empire Theatre, Calcutta, Theatre Proprietor, deceased, who died on the 9th day of March, 1922, and to whose Estate Letters of Administration with the Will annexed were granted to Annie Lewinstein by the Principal Probate Registry on the 31st day of March, 1922, are hereby required to send the particulars, in writing, of their debts, claims, or demands to the undersigned, the Solicitors for the said Administratrix, on or before the 31st day of May, 1922, after which date the said Administratrix will proceed to distribute the assets of the said deceased amongst the persons entitled thereto, having regard only to the debts, claims, and demands of which she shall then have had notice, and she will not be liable for the assets of the said deceased or any part thereof so distributed to any person or persons of whose claims or demands she shall not then have had notice.
Dated this 1st day of April, 1922.
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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.
WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about	£54	0	0
Number of old artists residing there, 41 (ladies 12, men 29). Amount of weekly pensions	48	2	0
Number of pensioners, 81. Amount of grants, loans, fares, &c.	12	10	0

BIRTHS, DEATHS, & MARRIAGES.

DEATH.
SHELLEY.—On March 31, at "Fermoy," 70, Talgarth-road, Kensington, Sophie Shelley, beloved wife of the late Herbert Shelley.

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The Committee of the above Club hope that all Ex-Service Professional Gentlemen will make use of the above Club when visiting Bristol.

SHAKESPEARE STUDENTS' SOCIETY.

At Bedford Hall, Chelsea, on Saturday, two new plays and a new adaptation of "Gringoire" were given. In the latter the name part was played by Greetlie Bryan with picturesque, poetic, and fervent zest and excellent elocution. Louis XI. was very well impersonated by Bruce Moir. The part of Olivier was capitally rendered by S. A. Robbins, and Beryl Spencer and Lillian Grant were also good.

"THE BRACELET,"
By F. M. Rankin.

Domestic storm in a teacup, which haply subsides in time. A society philanderer, Sir Richard Danglar, played by S. A. Robbins, is making illicit love to the foolish but virtuous wife of a stockbroker, Julia, excellently embodied by Violet Kitching, to whom he sends compromising letters. With his help a bracelet coveted by her is to become her property, as a prelude to other happenings, but it is purchased by another stockbroker, Albert Castles, well enacted by Reginald Lambert, on the reduced terms arranged, for his own wife, Evelyn, brightly played by Lillian Grant, who also covets it. Thus all ends well. The piece is well written. Miss Mona Curry, a pupil of Van-Lennep, sang prettily "Amaretta," and Stanley Overbury also sang "The Watchman."

"COUSINS,"
By C. A. Arfwedson.

A determined matchmaker, Lady Warrington, has gratified the wish of her heart in settling a match between Hon. Reginald Tarving and Vera, and but for his cousin, Camille, this consummation would have been achieved. Her remedy is to announce her own engagement as "a temporary fiancée," but naturally this arrangement becomes a permanent one, especially as another eligible is secured for her. This piece was brightly played by Miss C. A. Arfwedson as Cousin Camille, S. A. Robbins, as Reginald, especially, with good support from Donald Kinghorn as his man, Baines, &c. This piece was neatly written and well acted in the sentimental vein.

RUSSIAN BALLET AT COVENT GARDEN.

An interesting and unique experiment was introduced at Covent Garden on Monday evening, when a combination of film and ballet was presented. The film "Theodora" occupied the first portion of the programme, but undoubtedly the premier attraction is the reappearance of the famous Russian ballet, headed by Leonide Massine and Lydia Lopokova, who received an enthusiastic welcome from all parts of the house. These artists danced the much-discussed Stravinsky "Rag-time" in conventional evening dress, and it proved to be a disconcerting satire on present-day ballroom dancing, the automatic and mechanical movements of Massine and Lopokova exciting the amusement and enthusiasm of the audience. Mmes. Sokolova, Ursula Moreton, and Leon Wojcikowski, danced the Czardas to music by Brahms; Miss Ninette de Valois, in a graceful number, "Cupidon," with music by Gounod; and a suite of dances to the music of Johann Strauss, were included in the programme. The dances are given with plain black curtains as a background, the costumes are charming, all the artists are finished dancers, and the magnificent orchestra, under the direction of Eugene Goossens, largely contributes to the success of the evening.

Good Friday at the Crystal Palace.
At the two great sacred concerts arranged for Good Friday, in the Centre Transept of the Crystal Palace, there will be music suitable for all tastes. At the afternoon concert the list of artists includes Miss Agnes Nicholls, Madame Edna Thornton, Miss Phyliss Lett, Mr. Ben Davies, Mr. George Baker and Mr. Robert Radford. The programme will commence with Rossini's "Stabat Mater," in which Miss Nicholls, Madame Thornton, and Mr. Radford, together with London Symphony Orchestra and the Crystal Palace and Dulwich Philharmonic Choir will take part. Mr. Walter Hedgcock will conduct. At the evening concert, the full band of H.M. Welsh Guards (by kind permission of Col the Hon. A. G. A. Hore-Ruthven, V.C. C.B., C.M.G., D.S.O.), under the direction of Lieut. Andrew Harris, are playing a programme, at which vocal items will be contributed by popular singers.

Haidee de Rance.
Miss Haidee de Rance will, we hear, probably make an early reappearance in the West End in revue. Miss de Rance is in the meantime making good progress with the score of another musical comedy to be produced in due course.

Albert and Rogers.
On Monday Albert and Rogers open in town at the Euston after a most successful time around the Moss tour. These entertainers, who have been highly complimented, open on May 1 at the Victoria Palace.

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In cases of PILES and FISTULA the combination forms an amazingly successful treatment.

IN THE SUBURBS.

"DAVID COPPERFIELD"

At Wimbledon.

Bransby Williams, that eminent delineator of Dickensian characters, is paying a personal visit to Wimbledon this week in Walter Evelyn's dramatic play founded on the master's "David Copperfield." All the most noteworthy and best-remembered scenes and sayings of this famous work are incorporated in the play. The distinguished actor undertakes the dual rôles of Peggotty and Mr. Micawber, and in each of the two such totally different characters is worthy of the highest praise. The company supporting him is an excellent one. Miss Nina Gerrard is very sweet and charming as Agnes; Miss Minnie Waterford excellent as Miss Betty Trotwood, and Miss Katherine Carlton pathetic as the erring Emily. Mr. Frederick Kean was very satisfactory as David himself, and Mr. Leslie Barry played well as the villain, Steerforth. Special praise must be awarded to Mr. Wilfred Launceston for his wonderfully careful performance as Uriah Heep, and William Lorrimer was good as Mr. Wickfield. Mention must also be made of Miss Mamie Thorpe's amusing presentation of Mrs. Gummidge, also Miss Nellie Hook's splendid acting as Mrs. Micawber. Indeed, the entire performance was admirable, and the play was enthusiastically received.

"KING OF MY HEART"

At Stratford.

An Entirely New Play, in Four Acts, by Miss Gladys Hastings Walton, Presented by Arthur Hinton's Repertory Company, at the Theatre Royal, Stratford, on Monday, April 3.

Noel Tregarthen ..... A. Hinton
The Earl of Dunstan ..... Arthur Trail
Hon. Reginald Langholm ..... Geo. P. White
Rev. David Enniscourt ..... Joseph Bloor
Moran ..... Chas. De Roy
Lady Muriel Carnaby ..... Dorothy Carrickford
Sal Varrish ..... Laura Wright
Mary Polthorpe ..... Madge Hope
Kathleen-na-Thraueen ..... Peggy Courteney

The play is one full of human interest, and the attention of the audience is not allowed to flag for a single moment. The Earl of Dunstan disgusted with his profligate nephew, the Hon. Reginald Langholm, recalls that he has a daughter living, and has her sought for. As this would mean his disinheritance, Langholm forestalls the intention, and having certain power over the last of the mad Tregarthens, one Noel, a farmer, he uses him to kidnap the girl, Kathleen-na-Thraueen. In the second act is witnessed the arrival of the girl, and soon there begins the regeneration of the drink-soddened Noel. A great change having taken place in Noel, Kit agrees to marry him, but later, reminded of her duty to her father, leaves the farm. Noel, having learnt the truth from a letter, gives way to one of his mad drunken fits—a scene that is strongly drawn and equally strongly acted. The next two acts are devoted to the unravelling of the tangled knot; in the end the Earl agrees to the marriage of his daughter to Tregarthen, and the villain gets his deserts.

Miss Peggy Courteney always charming in an Irish part, is well cast as Kathleen. Mr. A. Hinton was good as Noel Tregarthen. Miss Laura Wright, as the servant, Sal Varrish, scored in some amusing episodes. Mr. Geo. P. White as the Hon. Reginald Langholm, played the heavy part in convincing style, and was ably supported by Miss Dorothy Carrickford as Lady Muriel Carnaby. Mr. Arthur Trail was admirable as a representative of the best type of our aristocracy, the Earl of Dunstan; Mr. Joseph Bloor did excellently as the Rev. David Enniscourt, and Mr. Chas. De Roy made a smart detective.

"GETTING MARRIED"

At Brixton.

Bernard Shaw's play, satirising the existing marriage and divorce laws, is excellently presented by the Repertory Company from Birmingham, and Monday night's audience gave them a good reception.

St. John Hotchkiss was admirably embodied by Mr. Oliver Johnston. Miss Dorothy Taylor as Lesbia, and Miss Beatrice Filmer as Edith, impressed the audience by their sincere and natural acting. Mr. Osmund Willson as the Bishop of Chelsea, Mr. Grosvenor North as Reginald Bridgenorth, were good, and Mr. Fredk. Burtwell as Cecil Sykes, and May Readal as Leo Bridgenorth, did excellently. Mr. Melville Cooper as Gen. Bridgenorth, and Miss Margaret Chatwin as Mrs. George, acted exceedingly well. Eric Messiter as Father Anthony Soames, played his part to perfection.

"PETER PAN"

At Croydon.

Despite the unpropitious weather, Croydon playgoers flocked to the Grand Theatre on Monday evening and gave little Peter a good reception.

Mr. J. A. E. Malone's company included Miss Maisie Darelle and Miss Marguerite Moreton, who as Peter and Wendy respectively, give an excellent account of themselves. Mr. Lionel Gadsden as Captain Hook and Mr. Darling acts well, and Miss Margaret Reeve cleverly represents Mrs. Darling.

The play is delightfully staged—the flying effects especially deserving mention.

"OUT TO WIN"

At Stratford.

That sensational play "Out To Win" is presented here this week under the direction of the authors and Mr. Robert Courtneidge. E. Hamilton Jordan undertakes the dual parts of Anthony Barraclough and Richard Frencham Altar, and succeeds wonderfully. The cast is an excellent one, and full justice is done to the play. The scenic effects are specially deserving of mention, the episode of the car on the roads and the incident at the cross roads being particularly well done.

LEADING PROVINCIAL CENTRES.

BIRMINGHAM

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—Mr. Farren Soutar thoroughly ingratiates himself as the country gentleman and pirate captain in "Ambrose Applejohn's Adventure." Miss Dorothy Lane is an entertainingly demure Poppy Lane; Miss Agnes Knights plays the part of aunt to Ambrose with individuality; and Miss Maud Zimbla as Anna Valeska is admirably emphatic. Mr. Geo. Butler, in the rôle of the spy Borolsky, is decisive.

PRINCE OF WALES.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—Another new musical comedy, "Sally," created a pleasing impression here, its tuneful music and the agreeable vocalism of the principals contributing much to its welcome, apart, of course, from the very wholesome fun which radiates from it, and the fine staging. Mr. Geo. Grossmith and Mr. J. A. E. Malone's company is an attractive one, including Miss Margaret Campbell in the name-part; and a very rich and delightful performance she gives. Mr. Norman Griffin as Constantine finds a rôle which suits his comedy sense to perfection; Miss Ursula Hughes brings much talent to bear on her study of Rosalind Raffety; and Mr. Hal Gordon is a really good Otis Hooper. Messrs. Cecil Wayne and Arthur Poole are adequate as the two Farquhars; Mr. Joe Spree is a sufficient Admiral Travers. Mr. Harold Kimberley represents Jimmie Spelvin; and Mrs. Tess Brock and Pops Spendorff are quite sound as played by Miss Aisbie Pharall and Miss Dixon Coope.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The musical farce, "Bubble and Squeak," is introduced with success by Mr. Henry Charles, in arrangement with Mr. Geo. Carney. Mr. Charlie Rich and Miss Gracie Gallimore are the principals, and the former's tonic sense of comedy and the latter's vivacious presence were warmly received. They are supported by capable artists in Miss Hilda Eleu, Miss Annie Rider, Messrs. Sidney Siddons, and Sammy Curtis; while Peg Loraine and Chas. Congere add to the entertainment in their special way. Charlie Rich shows a capital vein of broad comedy; while Miss Gallimore adds grace and vocal charm to the performance.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; A. M., Mr. A. Waltham Smith; Mus. D., Mr. Gilbert Smith.—There are three special attractions, headed by the W. H. Squire Trio, in their musical and vocal scena of cultured selections. They gave a capital performance, which was warmly applauded. Du Calion returns, and keeps everyone agog with his quips and cranks; and Lily Morris, always a favourite, appears in her acceptable comedy songs. Marriott Edgar's present-day burlesque is a sure laughter-raiser; Daly and Healy are amusing in "Very Good, Maggie"; and, in addition to Boy Ronald, the juggler, there are the Four Serierse, gymnasts.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Retuned, the "Jingles" revue makes good, and is worthy to rank with Mr. Harry Day's other presentations. Sparkle and gaiety, bright staging, and agreeable fun, mark this revised version. Jos. Alexandre is humorous, and Fred Hastings is an excellent coadjutor. Then there is delightful Kitty Empson; while Felice Delia also provides several attractive items; and Robert Maclachlan renders good service.

GLASGOW.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Hugh Macfarlane.—Mr. Cecil Barth is presenting the Scottish Players in "Hunky Dory," and as on the occasion of its first visit, the comedy is in the hands of a highly capable company.

PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—The record pantomime, "Peter Wilkins," is now in its last week, after a phenomenal run of 97 nights.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker.—"Odds and Ends" is the title of the revue which is this week being presented here with marked success by a company of competent artists, which include Jack Clifton and Ray Barry.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis; Mus. D., Mr. Chas. Fox.—The Griffiths picture, "Way Down East," proved so successful that it was retained for a third week.

OLYMPIA.—M., Mr. David Bowie; Mus. D., Mr. John Henderson.—The attraction here is a revised edition of the musical success, "(K)Night of the Garter," presented by Jackson Owen. The cast is a strong one, and special features are the Four Harmonics and the Ten Jackson Girls.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—That clever eccentric comedian, Nixon Grey, gets a great reception; and Ike and Will Scott are two of the funniest artists on tour. Other talent here are Manny and Roberts, "The Messenger Boys from Broadway"; George French, character comedian; Winifred Ward, an immaculate boy; Will Tyler in "Stunting on a Cycle"; and George Hermann and Marion Shirley, in a delightful duet, "The Mysterious Masquerader."

ALHAMBRA, LTD.—M. D., Sir Alfred Butt and Mr. R. H. Gillespie; R. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—The new edition of "Bran Pie" is being presented here. Headed by the Two Bobs, in rag-time novelties and funny patter.

ROYAL.—M. D., Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. A. Carpenter.—The eighth and last week of the Carl Rosa Company's season here opened on Monday with a fine performance of "Mignon."

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D. Mr. Ian Morgan.—Whit Cunliffe makes a welcome reappearance here this week, and his reception was most cordial. Miss Gillie Potter, comedienne, also greatly pleased with her humorous songs. Clever is the club juggling of Harry Leolin; while the dancing act of Carvet and Verona is highly entertaining. Rebe Kesslova is a skilful violinist; and the contributions of Winnefred Ellice and Arthur Dee, as well as the Daros, maintain the high standard of the programme.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien Wilson.—Here we are having a first glimpse of "The Lady of the Rose," presented by a George Edwardes company, and which on Monday evening was keenly enjoyed by a large audience. Foremost in the excellent cast were Herbert Langley, who sang and acted brilliantly the part of Colonel Belover; Noel Leyland, who gave a fine performance of Colonel Adrian; Tom A. Shale, as Baron Sprotti, and John Hagan as Sultangi, two excellent comedians; Doris Dean, an admirable dancer; Wynne Bronte (Rosina), and Edith Cecil, who provided a fine study of Mariana. The piece was splendidly staged.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The month's visit of the O'Mara Grand Opera Company continues to enjoy a large measure of success.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company, Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—The revival here of Barrie's "Alice-Sit-by-the-Fire" has proved very successful, and good patronage is being bestowed upon it. "That Brute Simmons" is the curtain raiser.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Dan Godfrey, jun.—A very attractive bill is being presented here, among the principal artists being G. S. Melvin, a versatile comedian, who is always welcome; Lake and Barrasford, an excellent comedy duo; Togan and Geneva, remarkable wire performers; and Vanwy Chard, the charming Welsh songstress. Also appearing are Lauri Howard, comedian; Fyne and Hurley, burlesque comedians; and Nicol and Martin, a humorous couple.

OLYMPIA.—P., Moss' Empires, Ltd.; M. and L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—Here we are having a visit from Harry Day's "Rockets," a bright and merry revue, which went well on Monday evening. The cast is quite good, among the leaders being Ernest Sefton, a hard-working comedian; Nellie Turner, and Cyril Dunn. Valuable assistance also comes from Charles Berkeley, Evelyn and Hylda Kirkby, Bert Gunnell, Eric Lovell, Lenoie and Moran, and Lyle Jeffries.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—There is a change in the style of entertainment here this week, by the appearance of Elder Hearn's "Minstrels of 1922," a very able combination who supply a first-class show. On Monday evening they were given a flattering reception.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchens; Mus. D., Mr. Arthur Workman.—The attraction is a new comedy revue, "Talk to Yourselves," which is full of fun and "go." Among the chief artists are Reggie Dingle, Jack Bastow, Maisie Lynne, Syd Munro, Alice Ventor, and the Two Barringtons.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Here we are having that particularly amusing sketch, "The Disorderly Room," in which figure Tommy Handley and Harry Buss. Cullen and Carthy, and the "Wee Chap" are as funny as ever; the Allied Revue Girls are given a big reception for their all-round excellent entertainment; a smart musical act comes from the Four Veronas; and the Sutcliffe Family please immensely with their sketch, "A Highland Reception." Others in the list include Lawrence and Bowie, musical comedy couple; Jub and Jerome, lady vocalists and dancers; and Harry Kirk, comedian.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. C. W. Chambers.—The new musical play of adventure, "The Golden Moth," is doing good business here this week. An excellent company are engaged, chief among them being Mr. George Gregory as Dipper Tigg, alias "The Marquis," Mr. Dennis Hoey as Pierre Caravan, alias "The Blackbird," Miss May Carpenter as Aline, and Miss Mabel George as the maid, Rose, who changes places with his mistress. Mr. Martin Iredale has also a good part as a dashing Captain.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—The closing week of the season of Carl Rosa Opera here opened on Monday with an impressive performance of "Tannhauser," with Mr. Gwynne Davies and Miss Eva Turner in the principal rôles, while on Tuesday "Mignon" was repeated with success.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick.—An attractive programme here features Ernie Lotinga in a lively comedy piece, "The Plotters," which is productive of much laughter; Malcolm Scott, the talkative "dame," who discourses wittily on things topical; Alfredo, the clever violinist; and Mott and Kilroy, the nautical comedians; while other good turns are Charteris and Dickson, musical couple; Rose Wylie, comedienne; and Manuel and Francois, eccentrics.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Robt. Peel.—Percy Honri, with his concertina, is giving a popular turn here, and another strong item is the "Delirians" sketch by Jimmy Jewel and Co.; while capital turns are added by Maple and May, the fellows wih the goat; Tina Paynola, lady mimic; W. B. Raby, comedian; Dan Eden, in latest successes; Boughton and Esden, in "Mixed Bits" of comedy; and the Lahanna Ladies, Pierrettes.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. Patsy O'Callaghan.—The Currie Enterprises, Ltd., have a brilliant show here in the musical comedy revue "Sparklets," played by a strong cast including Mark Denison, Lyndon and Moore, Jack E. Raymond, Eileen Merrie, May and Will Adams, Melville and Meta, and Nina Taylor. Good houses are attracted.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Chas. H. Bayley.—Mr. Leo Fields presents here a vivacious production called "Flashes"—of mirth, melody, and grand opera. A sequential story is embodied, and there are specialities by Milly Dixon, Leo Fields, Charles Corke, Sadie Santoi, and The Orchids in Toyland.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—A big attraction here this week is Mr. Harry Day's brilliant revue "Spangles," staged effectively by Charles Henry. A strong cast features George Clarke, supported by Isabelle Dillon, Nora Dwyer, Hilda Newsome, Josie Howard, Myra Mackenzie, Gerald Osborne, Frank Major, Walter Newman, Pietro and Anna Cukor, and the Syncopated Jazz Five.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. Bertram Ibes; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hogue.—A fine bill here includes Will Fyffe, Scottish character comedian; Gene Gerrard, the bibulous one; T. Elder Hearn, in his novel protean sketch "The Romance of a Studio"; Malvina, violinist; Dixie and John; J. C. Glass and Mamie Grant; and Joe and Johnny, the incomparables.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Wimbanley; R. M., Mr. H. Hearn; Mus. D., Mr. E. Jones.—An enjoyable programme here this week includes Mlle. Cameo, Artemus and Company, Ernie King, and the Three Mcrellys.

Presentation to Councillor W. W. Kelly.

An excellent portrait of himself in oil-colours has been presented to Councillor W. W. Kelly, J.P., sole lessee and manager of the Shakespeare Theatre, Liverpool, by "grateful admirers for his efforts in promoting grand opera in Liverpool, 1908-1922." Councillor Kelly is well known throughout Great Britain and Ireland as the proprietor of the famous play, "A Royal Divorce," and is one of the most enterprising of the provincial theatrical lessees, the Shakespeare having, under his management, won a high reputation for the excellence of its bill of fare.

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AGENTS' COMMISSIONS IN PARIS.

Our Paris correspondent reports the recent police circular relative to the regulations for theatrical agents in Paris fixes the following rates of commission:—Monthly engagements not exceeding 500 frs., 2 per cent.; over 500 and less than 800 frs., 3 per cent.; over 800 and less than 1,500 frs., 4 per cent.; over 1,500 and less than 3,000 frs., 5 per cent.; 3,000 to 6,000 frs., 8 per cent.; over 6,000 to 10,000 frs., 10 per cent. Over 10,000 frs., full freedom between the parties. For single performances, to 500 frs., 5 per cent.; over 500 to 1,000 frs., 6 per cent.; over 1,000 to 2,000, 10 per cent. No fixed tariff when over 2,000 frs.

Music halls:—Monthly contracts: Less than 500 frs., 2 per cent.; 500 frs. to 1,000 frs., 5 per cent.; over 1,000 frs., 10 per cent.

Mr. Hugh Robertson has appointed Mr. R. F. Doutwiate, late manager of the Theatre Royal, Huddersfield, for the position of manager at the Royalty Theatre, Barrow-in-Furness, to succeed Mr. T. W. Armstrong, who is leaving the Royalty to take over the management of the Majestic Hotel at Barrow.

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The Directors of the Women's Co-operative Vanguard Farms for Severely Disabled Ex-Service Men, kindly aided by the Hyde Park Dance Club, will hold a ball at the Hyde Park Hotel, on Friday, May 5, to promote the cottage building on the Vanguard farm, in Kent. Dancing will be from 10 p.m. to 3 a.m., to Mr. Corelli Windeatt's Orchestra. For tickets, which include continuous buffet supper, £1 1s. each, or ten for £7 7s., apply to Miss E. Montagu Pollock, Sutton Valence, Maidstone, Kent.

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THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

ROYAL ACADEMY OF MUSIC.

When it is recalled that the Royal Academy of Music is already equipped with an excellent concert hall, the enterprise of this institution in giving a students' orchestral concert at Queen's Hall is apparent, and the fine array of professional players engaged further emphasised the care with which the R.A.M. student is directed into the proper channels. On Tuesday last a high standard of performance was throughout maintained, under the untiring baton of the veteran Sir A. C. Mackenzie. An In Memoriam performance of Mackenzie's "Funeral March" ("Coriolanus") recalled the names of Messrs. Edward E. Cooper and Oscar Beringer, two very prominent members of the R.A.M. staff, and Corder's "Prospero" overture emphasised the value of ex-students as composers. A fine number from Gluck's "Alceste" displayed the fine contralto qualities of Miss Ethel Barker's voice, and Saint-Saëns' "Introduction and Rondo Capriccioso for Violin," proved the value of the teaching Mr. Israel Schlaen (Charles Oldham scholar) has received. Mr. Manuel Jones has a good tenor voice, which he displayed in "Onaway, Awake," so beautifully set by the late Coleridge Taylor in "Hiawatha." Unquestionably, the "First Movement from the E Minor Concerto," by Chopin, is a big task for one of such tender years as Miss Joan Lloyd (Associated Board Exhibitioner), but this intent little lady played in a manner worthy of the best encouragement. A duet from Humperdinck's "Hansel and Gretel" was sung by Miss Doris Sparrow and Miss Anita Edwards; and Saint-Saëns' Symphony, No. 3 (Op. 78), second part, displayed the very capable work of the orchestra, together with the pianists, W. Alan Bush and Mr. Harry Isaacs, and the organist, Mr. W. Ifor Jones. "Eri Tu," with its characteristic scoring, was effective in displaying the method of Mr. A. M. Robertson, but the really beautiful voice of Miss Stella Brown would surely have pleased the composer, Verdi, himself, had he heard "Caro Nome," from "Rigoletto." Mr. Russell Chester was programmed to finish up the very enjoyable afternoon with the "E Flat Concerto" (No. 3), Op. 75, by Tchaikowsky.

ROYAL COLLEGE OF MUSIC. Students' Orchestral Concert.

At their concert on Tuesday, the 28th, the Royal College of Music Orchestra essayed Brahm's Fourth Symphony with satisfactory results. They showed themselves a thoroughly well-disciplined body; not over-drilled, however, for there was plenty of spontaneity and vigour about the playing of the allegro giocoso. Mr. Boult's reading proved him an enemy of the dull and dry Teutonic Brahms. He brought out the human tenderness as well as the strength of the andante. Save for a fault or two in the brass attack this movement was admirably played. In the "Magic Flute" Overture the balance was notably good, the wind tone beautiful. The strings—entirely recruited from the students—may be complimented on their clear, incisive playing.

Mr. Frederick J. Thurston gave a remarkably good reading of the extremely difficult solo part in Stanford's Clarinet Concerto. His control was perfect. He seemed able to make his instrument do pretty well all that a clarinet is designed to do. His time, too, was always sound and agreeable. The orchestra's support in the concerto was excellent. It was less firm and confident in the accompaniment to the Elgar songs, which Miss Dorothy B. Clark sang quite beautifully. Her voice, rich and sympathetic, is of true contralto quality. Probably nervousness caused the occasional breathlessness and tremolo on the lower tones.

The other singer, Mr. Percy C. Judd, was over-weighted by the large orchestra, which made his musical baritone sound rather too light for the "Credo" out of Verdi's "Otello." The orchestral climax was effectively worked up, but Iago's last hurled defiance was rendered completely inaudible. Why not use the orchestra at half strength for vocal accompaniments at these symphony concerts?

TRINITY COLLEGE OF MUSIC

An orchestral concert was given by the Trinity College of Music on Wednesday, the 29th ult., at Queen's Hall. Mr. Joseph Ivimey was at the conductor's desk, and in the orchestra were several principals, whose reputation guarantees a high standard of work. The students' orchestra essayed an ambitious programme, ranging from Mozart's "Symphony Concertante in E flat, for Violin and Viola," to a new suite by Henry Geehl, entitled "In Fairyland," the full effect of which is, however, scarcely apparent at first hearing. The source of inspiration was Grimm's "Fairy Tales."

Hamish McCunn's fine overture, "Land of the Mountain and Flood," Op. 3, "Symphonic Variations in C Minor," Op. 27, by Nicodé, Ernst's "Concerto in F Sharp Minor, for Violin," are all big numbers, but one is accustomed to such works being included in these college concerts. Excellent songs, very well sung, displayed the high standard of training received, and the "Concerto in E for Piano," Op. 59 (Moszkowski), together with Auber's "Masaniello" overture, completed the very creditable programme. The accompanists were Miss Catherine O'Brien and Miss Erica Wildt, who are already known as capable students of this branch of musical art.

LANGHAM CHORAL SOCIETY.

Coleridge Taylor will probably live in the repertoire of choral societies, if only by reason of his musical dressing of Longfellow's beautiful poem, "Hiawatha." Despite what may be said in criticism of the great poet's work, it still retains its freshness. It is, therefore, not surprising that a full house assembled to hear the Langham Choral Society perform this work under the baton of Mr. Hugh Marleyn on Tuesday, the 28th ult., the Queen's Hall presenting a heartening spectacle to lovers of choral society work. With a decided tendency to obtain an original reading of the work, the tempo was somewhat slower than usual, and Mr. Marleyn spared no effort to obtain effects.

Thoughout the performance was of a creditable standard, and the obvious sincerity of the performers is another feature suggestive of a progressive career to the society. The three parts (Hiawatha's Wedding Feast, Death of Minnehaha, Hiawatha's Departure) completing the work were given, and the capable soloists, Miss Doris Vane, Mr. John Booth, and Mr. Hebden Foster, who appeared by permission of the Carl Rosa Opera Co., filled their respective parts with assurance. The whole performance found the warmest favour, and further work by this society will be anticipated with pleasure

ELENA GERHARDT'S RETURN.

Elena Gerhardt has come back to us at the height of her maturity. She was always a great lieder singer—the greatest of our day. Now she has the added power that comes from having made up her mind once for all as to the meaning of each phrase of each song she sings, and just how to render it so as to convey the meaning to others. She carries such conviction that, listening to her, one feels that any intrepretation varying ever so little would be inadmissible.

There were unforgettable moments at her all-Schubert recital in the Queen's Hall on Thursday. One came with "Der Tod und das Mädchen." The hush that followed it showed how deep was the impression made on the audience. They clamoured for a repeat, but Miss Gerhardt wisely refused to spoil her effect. "Hark! Hark! the Lark" was sung twice, and—out of compliment to Shakespeare's Conationals—in English.

The voice is still as pure and fresh, the singer's art in using it as unerring as ever. It was extraordinarily satisfying to hear turns so smooth and true, with every note given its just value, as in "Trühlinglaube," and such beautiful legato singing as in "Vor meiner Wiege." Miss Paula Hegner's accompanying is, in its own way, as admirable as Gerhardt's singing.

ENGLISH INSURANCE COMPANY BOHEMIAN CONCERT.

A most enjoyable evening was spent by members of the English Insurance Company Sports Club and friends at Anderton's Hotel last Wednesday. Pitt and Marks, the well-known long and short entertainers, were immensely popular with "Brighter London," "Hats Off to the Stoker," and "A Sunday League Excursion." Miss Winifred Trigg has an excellent mezzo-soprano voice, and her selections, "Softly Wakes My Heart," "Annie Laurie," "Invictis," and "Turning to Me," were well chosen. Ferris Carlton, in a word to the young chiefly concerning "Dogs," and in "Voila," made a great hit, and the laughter became uproarious over his "Hot Cross Buns" and the mixed-up recitation, "Casbianca." Mr. James Lynch told stories new and old, but all good, with a keen sense of humour. Mr. Frederick Morice, with his fine baritone voice, did ample justice to his selections, "Onaway, Awake," "An Old-fashioned Home," "Harlequin," and "Fortune Hunter." Mr. Kenneth Calver gained golden opinions in "bits and pieces," extracting sweet music from his one-string instrument, with humorous comments the while, and his rendering of "Silly Ass," "I Might," and old songs set to rag-time music, all proved very acceptable. Mr. Leslie Walker and Miss Evelyn Green proved a delightful combination of charm and talent, and in "Anytime, Anywhere" and "Home, Sweet Home Up to Date" they displayed a remarkable fund of humour. Mr. Ireland deputised for Miss Lucie Baker, and his "Father O'Flynn" and "Phil the Fluter's Ball" were rapturously received. Mr. Percival J. Alexander was in the chair.

"SUNSHINE SONGS."

A number of baritones are singing "Little Sarah Jane," from the above new song-cyle, by the well-known composer, Mr. Frederick Drummond, and published by Keith, Prowse & Co. This cycle is a charming number, with lilting music which is unique in character. We can recommend it as suitable for all artists in want of a good number for concert parties for the forthcoming summer season—baritones should ask for a pro. copy.

Mr. Charles Tree, who is touring the country with his interesting song lectures entitled "Songs of All Periods," is making a special feature of the cycle. That successful baritone, Mr. Clifton Yates, also sang it, among other songs by the same composer, on Sunday last, at the Lewisham Hippodrome, with great success. Mr. Drummond has several winning numbers to his credit of late. "Speak to Me From Shadowland" and "Tilly" are two that we may mention.

MISS SMURTHWAITE'S WEDDING.

The marriage of Miss Jeannie Adine Smurthwaite and Mr. W. Carlyle Atkinson took place at Holy Trinity Church, Marylebone, on Friday last, the ceremony being performed in a very impressive manner by the Rev. Cresswell, M.A. A large number of old pupils of the Adini School of Dancing and their friends were in attendance. The bride's dress was of mole colour with orange trimmings. Eight charming little ladies acted as pages. They were selected from the younger pupils of the school, and looked very pretty in their dresses of cream and orange. They carried large bunches of daffodils.

After the service a reception was held at 173, Great Portland-street (the Adini School). The happy pair left after the cutting of the wedding cake and the health of Mr. and Mrs. Atkinson had been drunk. The honeymoon is to be spent in Devonshire. The bridegroom has seen service in the late war, being in the 58th Batt. Canadian Expeditionary Force, and afterwards as signal officer in the 13th Batt. R.I. Rifles in France. The handsome presents, which were on view, numbered between 80 and 90.

Mrs. Atkinson has been engaged by Mr. Bannister Howard to provide the special dancing in "The Belle of New York" and his other productions.

FREEMASONRY.

The Burgoyne Lodge held its annual Ladies' Festival at the Restaurant Frascati on the 29th inst. The W.M., Bro. George H. Candler, presided, and was supported by all his officers. Upwards of 200 brethren and visitors assembled. In the regretted absence, through illness, of Mrs. Candler, Mrs. G. Miles, wife of the I.P.M., received the guests.

The toast of "The W.M." was given by the I.P.M., W. Bro. G. Miles, who eulogised Bro. Candler's sterling Masonic qualities, and dwelt upon the great influence of his genial personality. W. Bro. Brown, on behalf of the brethren, presented the W.M., for Mrs. Candler, with a handsome canteen of cutlery. The W.M. returned appreciative thanks on behalf of his wife.

W. Bro. W. Oakes submitted the toast of "The Ladies." Mrs. R. Pecorini suitably replied, expressing the thanks of the ladies present for the handsome and useful gifts received from the W.M., and she mentioned the pride with which all wives of Masons must look forward to their husbands occupying the position in which the W.M. found himself on such an occasion as the Ladies' Festival.

An excellent musical programme was carried out under the direction of Bro. Albert Carpenter. Miss Hope Jackson, Bros. Harry Morton and Will Deller, all Burgoyne favourites, contributed. W. Bro. Richard Tonking, organist of the Lodge, officiated at the piano. A programme of instrumental music was performed during the banquet, and at the subsequent dance, by Bro. Arthur J. Edwards' orchestra.

The Festival Stewards were: W. Bros. C. Butcher, P.A.G.P.; R. H. Marchbank, L.R.; Richard Tonking; J. J. Fifield, L.R.; F. Lord, L.R.; N. W. Oakes, W. G. White, W. G. Brown, G. M. Miles, R. R. Pecorini, J. H. Fowler, W. H. Darbourne, N. Burgess, G. W. Brown, F. W. Bryant, F. W. Bryant, H. F. Lunn, W. J. White, and W. Bro. R. Davis (secretary).

CONCERT PARTIES ON TOUR.

BRITANNICS, THE.—April 3, New, Bungay.
CHARADE.—April 3, Town Hall, Sale; 10, Central Pier, Blackpool.
CIGARETTES, THE.—April 3, Leas Pav., Folkestone.
ESCALADES.—April 3, Palace, Holbeach.
FARCE.—April 3, Kursaal, Whitley Bay.
FOOTLIGHT FROLICS.—April 3, Col., Portsmouth.
FRILLS AND FLOUNCES.—April 3, Pal., Norton Malton.
HOBBIES.—April 3, Grand, Flint; 10, Pierrotland, Bradford.
IDEALS, THE.—April 3, G., Abingdon.
JOLLY DUTCHMEN.—April 3, Cleethorpes.
LEADSWINGERS, THE.—April 3, Pier Pav., Plymouth; 10, Gem, Bingley.
LIVE WIRES, THE.—April 3, Pal., Stroud.
MINSTRELS OF 1922.—April 3, Hippo., Liverpool.
MELODY MIXERS, THE.—April 3, Prince's H., Southend.
NAP.—April 3, Pal., Bingley.
NEW CADETS.—April 3, Central Hall, Hoylake.
OPTIMISTS, THE.—April 3, Pal., Burton.
ORANGE CLUB, THE.—April 3, Imp., Newton Abbot.
PLAYMAKERS, THE.—April 3, New, Tonbridge.
POPPIES, THE.—April 3, R., Cleethorpes.
PRO RATAS, THE.—April 3, Hippo., Penarth.
QUAINTESQUES.—April 3, Montgomery Hall, Sheffield.
RAMBLERS, THE.—April 3, Hippo., Ashford.
ROYAL DREADNOUGHTS.—April 3, Palace, Whitstable.
SCOTTISH CLANS.—April 3, Hippo., Norwich.
SNATCHES.—April 3, Pal., Weston-s.-Mare.
XL's, THE.—April 3, Whitley Bay.

NORWOOD AND STREATHAM OPERATIC SOCIETY.

It was a happy idea to stage "Merrie England," Edward German's popular light opera at Streatham Town Hall on the 29th, 30th, and 31st ult., with Mr. Percy S. Bright as the hon. musical director. As a body of amateur operatic artists the Norwood and Streatham Society made a highly creditable effort, and in the scenic effects and orchestral work everything went without any serious hitch occurring, and holding the interest of a fair house for a first night.

The opera was produced by Mr. Claude Selfe, who worked untiringly to attain the success of the production. As the Earl of Essex, Mr. Leonard Willson sang the "Yeomen of England" to the delight of a responsive audience, and Mr. Laurence Ollis, as Sir Walter Raleigh, displayed a tenor voice of much promise. As Walter Wilkins Mr. Willie Elliott proved himself broadly humorous, and together with Silas Simkins, played by Mr. Frank West, obtained the laugh whenever opportunity came. Two vigorous characters, Messrs. S. Gordon Smith and W. Lionel J. Selfe, played admirably as Long Tom and Big Ben, the former displaying a very resonent bass-baritone voice.

Miss Bessie Throckmorton, played by Miss Henrietta Agnew, was a very attractive figure, and her songs, well sung, were hits of the evening. Miss Edith Monk as Elizabeth presented an admirable impersonation of the Virgin Queen. Miss Carrie Palmer as the May Queen was successful, and the light and airy dancing of Miss Nora Longmore proved an especially happy feature of a production well to the liking of a representative gathering. A word of appreciation is due to those who played the minor rôles.

The Mystery Waltz Song Secret.

"The Mystery Waltz Song," the name of the composer of which is being kept a secret, was well received at its first performance at the Queen's Hall on March 18. The new song, which was rendered by Miss Isolde O'Farrell (Dublin), is by a British composer, and has been described as one of the most beautiful "Viennese" waltz songs ever written. It will form the motif of a new "all-British" musical play to be produced in the autumn. This number has been taken for publication by Messrs. Keith, Prowse and Co., Ltd.

Miss Audrey Hill.

Miss Audrey Hill, the popular mezzo-soprano, who scored a success in the Palladium pantomime "Aladdin" this year, opened at Margate on Monday last with the "Mountebanks" Concert Party, with whom she is under contract for the coming season.

"THE DREAM OF GERONTIUS."

The Royal Choral Society programme at the Royal Albert Hall, on Saturday afternoon, drew a good house to hear Elgar's "Dream of Gerontius," a work in which the eminent composer has full scope for his remarkable gifts as an orchestral writer. Of the performance, it should be noted that the great hall does not seem to be so well suited as an ecclesiastical fane to the mysticism of the music, which seems to call for hidden choirs and everything that is not to be found at the vast arena in Kensington Gore. Nevertheless the work was highly impressive, mainly by reason of the high standard of the solo singing, and the delicate quality of the orchestral playing generally. There can be no questioning the legitimate successor to the late Gervase Elwes, in the tenor role. It is Mr. John Coates, who sang the work from memory, and has probably finer vocal qualities than the eminent artist whose name is so associated with the part. The fine phrasing and vocal quality of Mme. Kirkby Lunn were well suited to the exacting contralto music, and Mr. Robert Radford lent a fine dignity to the bass solos.

Sir Frederick Bridge conducted, and Mr. H. L. Balfour proved an altogether helpful organist. Selected voices from the choir sang the music for the Angelicals, and, this being practically Sir Frederick Bridge's farewell to the conductor's desk, a photogrpah was taken of the choir and orchestra, occasioning some merriment, in which the veteran conductor was not slow to join.

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Tenders, sealed and endorsed "Tender for Stand," to be sent in to me not later than Monday, the 10th day of April, 1922.

The Council do not bind themselves to accept the highest or any tender.

Dated this 21st day of March, 1922.

A. BARKER, Clerk to the Council.

Council Offices, Whitley Bay.

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MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

I HAVE had a new experience without suspecting there could be such privilege possible.

I visited the Everyman Theatre up at Hampstead, noticing there that its bare whitewashed walls contained more genuine enthusiasts for the drama and acting than it has been my pleasanat lot to encounter these many days and nights.

I am not a dramatic critic unfortunately for me, and incidentally for the writers of plays, but I always find Bernard Shaw so adorable in his first acts, and inclined to the more tedious ways in his last. However, I may be wrong, which it is very generous of me to suppose possible, while I recognise it is a comparatively unimportant detail, and that I should more emphatically insist upon the admirable appearance of Gertrude Kingston, in a straight gold dress with long draperies of sleeve, and scarf of black; her classic head enclosed within a thick turban of gold tissue with tasselled pendants, recalls the eighteenth century; and what a good actress she is! What a shame she so seldom permits us the pleasure of observing this! Why does she waste her time in America, and on political platforms? There is a style and authority about her manner eminently uplifting to any scene in which she appears.

There is a dignified measure of value to her work, and much too of this valuable commodity goes to Mable Terry-Lewis, who looked very graceful in grey draperies, crowned with a particularly becoming black hat bearing a large rosette of hackle feather at one side.

Moyra McGill was a pretty circumstance in shot taffetta silk with lace *berthe* and pink rose, and upturned hat, and I should chronicle in all shame that this was my first introduction to Felix Aylmer on the boards; and I am firmly determined to see him again. Admitting that I have heard of his skill, I now acclaim him off my own bat as a worthy hero with much persuasive calm to his methods.

So much for the Hampstead Theatre on my first visit, which shall not be my last, and I am only hoping now that lack of funds may not prevent its continued existence, a fate which so frequently pursues a well-directed effort towards the best of dramatic fare.

But since I have been enjoying two festive gatherings in private life, I consider it my duty as well as my pleasure to record the christening-robe of the latest addition to my distinguished family, and the wedding gown of a scarcely less closely connected bride.

The christening robe of the finest linen lawn was inset with garlands of hand-embroidery, executed by grandmother, to be joined in holey excellence with medallions of the very finest Brussels lace, a bonnet to match being of doubtful warmth boasted a lining of pale pink silk, and pink *moiré* ribbon encircled the infantile waist, not fashionably placed on the hips, but in most conventional position, on the infant who cried not, neither did she fret, nor seem in any way concerned at the awful responsibility she was placing upon her godmother, a well-known sculptor.

I pause before proceeding to detail the charms of the bridal attire to mention with some pride that women sculptors are increasing in number, and despite the difficulties which go to their work, they are proving themselves most worthy of the appreciation they are gaining.

The bride wore silver, as brides will, but over the silver was a complete dress of the finest tulle, which had gracefully got mixed up with its train and its veil.

I do not know how this was accomplished, but the whole effect was extremely soft and pretty, and much to be commended for an apparent simplicity which must doubtlessly have been placed upon the expensive list.

Expensive, too, were the bridesmaids' frocks of jade green, accompanied with bunches of apricot tulips, a quite delicious combination, well crowned by hats of brown *crin* encircled with tulip leaves of green; stockings of brown silk and shoes of bronze making worthy completion.

Wealthy bridegroom had been asked to contribute necklaces of jade, but upon learning the price of such luxuries, he descended upon the lower level of handbags in their newest form of *pochette*, which for the uninitiated I will explain is an oblong shape with the fastening at the top, and much decoration in many colours and gold to enchance their outward seeming, while the fittings include every sort and condition of means to face-decoration—and note holding, and cash containing—in very compact fashion.

The gown illustrated, which should have been my first interest, I have carelessly left to my last lines. I am, however, a sinner who repenteth, and now advise its possession by Miss Irene Russell, who wears it in "The Curate's Egg." And the materials which go happily to its construction are yellow georgette, silver sequins and paste embroidery; and she appears also silver-wigged in a jazz dress of silver and fringe, and again in periwinkle-blue, deeply-caped. Hypatia, her clever sister, being her dressmaker.

MISS IRENE RUSSELL, IN "THE CURATE'S EGG."

ROYAL GENERAL THEATRICAL FUND.

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Mr. Charles Cruikshanks, the Secretary, in submitting the financial statement for 1921, at the annual general meeting of the members of the Fund, held on Friday at the offices, Goschen Buildings, Henrietta Street, Mr. Fred Terry (President) in the chair, said that the assets of the Fund on December 31 last amounted to £81,375 10s. 11d., as compared with £49,403 15s. on December 31, 1911, an increase of nearly £32,000 in the ten years.

The Secretary also called attention to the fact that they had been able at last to get a refund of income tax, amounting to £573 2s. 9d., while the income of the Association had exceeded the expenditure by £2,571.

The Chairman said the statement made by the secretary spoke for itself. Nothing could be finer than the manner in which the Committee and the secretary had worked for the Fund. He had to move the adoption of the financial statement and balance-sheet.

Mr. Frank Weathersby seconded the motion, which was put and carried.

The President.

Mr. Weathersby, in moving the re-election of Mr. Fred Terry as President, said they would all like to see him more often in London, though, according to what he stated at an interview which appeared in "The Era," it was somewhat doubtful whether their wishes would be realised However, his name was kept before them by the recent great triumph of his daughter at the Apollo Theatre.

Mr. Hubert Harben seconded the motion, which was carried unanimously.

The Chairman, in returning thanks, said he regarded his re-election as one of the biggest compliments he had ever had paid him. He was unable to attend many of the meetings, as his professional engagements took him away from London so much.

Chairman of Committee.

Mr. Doughty said they had lost by the death of Mr. M. R. Morand an indefatigable Chairman of the Committee, but he had pleasure in proposing Mr. Douglas Gordon in the place of Mr. Morand. Mr. Gordon had been associated with the Fund for some years, and had proved an excellent Hon. Treasurer.

Mr Rignold seconded the motion, which was carried.

Mr. Douglas Gordon, in reply, said he was deeply sensible of the honour which had been conferred on him. He was following in the footsteps of one who had the interests of the Fund close at heart. Taking into consideration the great benefits the Fund conferred upon its members, he thought it was up to them to do their utmost to induce the younger members of the profession to join it.

Mr. Lancey moved that Mr. Lionel Carson be elected Hon. Treasurer of the Fund, and this having been seconded by Miss Davis, was carried.

Directors.

On the motion of Mr. Lancey, seconded by Miss Davis, the following were elected directors: Messrs. Ralph W. Hutton, L. Cairns James, Frank Ridley and Alfred Goddard, Herbert Lyndon and H. Saxe Wyndham, William Leuw, C.C., E. A. Rathmell Wilson, and C. Wordley Hulse, and a vote of thanks was accorded to them.

On the motion of Miss Leigh, seconded by Mr. Gordon, the Hon. Officers were re-elected, and a vote of thanks accorded them.

Mr. A. G. Warren, Hon Accountant, replied on behalf of the officers.

Messrs. Howard Rose and Mr. Reginald Hunt were re-elected Hon. Auditors.

The meeting closed with a vote of thanks to the Chairman, proposed by Mr. Douglas Gordon, who remarked that Mr. Fred Terry had proved a good friend to the Fund, and they were proud to have him as its President.

The Chairman, in reply, said it was quite true that he had the advancement of the Fund close at heart. It was already well looked after by the Hon. Officers, the hard-working Secretary, and the Committee, so that it left him very little to do.

A New Rule.

A special general meeting of the members was held previous to the annual meeting to consider a proposition to rescind Rule 34, and substitute one whereby any member of the Association may cancel his or her membership by giving notice in writing to that effect, and shall thereupon be entitled to a refundment of 50 per cent. of the subscriptions paid. According to Rule 34 a member must have been a subscriber for seven years before he or she on resigning was entitled to a refundment of 50 per cent. of subscriptions paid.

Mr. Charles Cruikshanks, the Secretary, explained the reason for submitting an amendment of the rule. It was considered by the Committee a hardship that a member who for some reason retired before the expiration of seven years should not be allowed the return of a part of the money subscribed. It was necessary to obtain the consent of three-fourths of the members to the proposition, and this had been done. It was now, therefore, only a formal matter.

Mr. Douglas Gordon moved the adoption of the new rule, and said he hoped it would act as an extra inducement for the younger members of the profession to join the society.

Mr. Rignold seconded the motion, which was carried unanimously.

Interesting Theatrical Relics.

In the Mackenzie Collection many theatrical relics of a past era are assembled for sale on April 12, at the Argyll Auction Galleries, by Messrs. Glendining and Co., including rare silver and metal admission passes and badges for Drury Lane Theatre, Haymarket Theatre, and Covent Garden Opera House in the 18th and 19th centuries, whilst older ones of the 17th century are to be seen in tickets for the Duke's, King's, and Queen's Theatres. Some of the items are of great rarity, and all are in fine condition. Many are from a collection made by Sir Henry Irving, and are worthy of attention by theatre-goers as souvenirs of ancient places of amusement.

The students of the Ben Greet Academy of Acting will give a performance this afternoon (Wednesday) in the Bijou Theatre, 3, Bedford-street, Strand. The programme will include Acts I. and IV. of "Quality Street," Act III. Schiller's "Mary Stuart," and Harold Brighouse's one-act comedy "The Man About the Place."

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PLYMOUTH REPERTORY THEATRE.

Lady Astor's Appeal.

Lady Astor, M.P., spent an evening at the Repertory Theatre, Plymouth, on the 25th ult., and saw the company perform "Lady Huntworth's Experiment." Subsequently she spoke enthusiastically of her experience: "We in Plymouth should be very proud of having one of the only two repertory theatres in England," she said. "It is a thing which confers distinction on the town, and we owe it as a duty to ourselves as well as to those who have inaugurated this excellent enterprise to encourage and maintain it."

At the invitation of Mr. George King, who, with Mr. Parry, leases and runs the theatre, Lady Astor addressed the audience before the curtain rose on the third act. She recalled the ill-fate that had overtaken the Repertory Theatre in Manchester, where, after several years of most artistic and commendable effort, a talented company had been dispersed because the people were lukewarm in their support. Manchester now told her how bitterly it regretted the loss it had experienced, and she earnestly appealed to Plymouth people to see that no such vain regret came to them.

All theatres, added Lady Astor, were having a bad time, and thousands of actors and actresses had nothing to do. People had not so much money for amusements as they formerly had, but it was surely a duty to see that what they could spend in that way was spent wisely. Let them support an enterprise which was healthy and artistic and maintain performances to which young people could go with the certainty that they could find clean and healthy entertainment and a thoroughly good show. They could only give such support by regularly patronising performances.

Easter Attractions at Madame Tussaud's.

Preparations are being made at Madame Tussaud's for a host of visitors at Easter. Hundreds of persons who have been to view the royal wedding presents have subsequently made their way to Baker-street to see the capital likeness of Princess Mary and Lord Lascelles, whose new models stand side by side, and doubtless many more will pay a visit to inspect them during the next few weeks. Among the fresh attractions will be a splendid model of the new Pope, Pius XI., in his pontifical robes. Other figures of peculiar interest at the present moment are those of the new Knight of the Garter, Sir Arthur Balfour, the late Sir Ernest Shackleton, and, in a somewhat different category, Mr. Horatio Bottomley.

It is not generally known that in addition to the life-sized models, which number upwards of 400, there is also on view a wonderful collection of unique relics covering every period from the reign of Queen Anne down to the present day.

What with the orchestral music, the pictures, the tableaux, and the small charge for admission, the exhibition will be an ideal resort during the coming holidays for young and old.

THEATRICAL GOSSIP.

Averting a Panic — Next Week at the Old Vic — New Musical Comedy Star.

Averting a Panic.

Coolness in a manager at a time of crisis is a highly valuable virtue, and Mr. George Lee, of the Prince's Theatre, Manchester, gave an example of self-possession on Saturday evening last which probably saved a panic.

Miss Iris Hoey and company were playing in "Clothes and the Woman," and shortly after the comedy had started a fire was discovered in the five-story building next door. It originated in some offices used by the Midland Railway Company and a number of merchants, one part of the basement being a café; and in the course of half-an-hour or so the fire had increased to such dimensions that flames were shooting through the roof and the glare illumined even distant Piccadilly, not far short of half-a-mile away. Fire-engines were on the scene, and it appeared not improbable that the Prince's Theatre would be involved.

Near the close of the first act, while Miss Hoey was on the stage, Mr. George Lee stepped forward, quietly stopped the performance, told the packed house what had happened, and asked them as a matter of precaution to leave the theatre. Everybody copied his calmness, the orchestra began to play, and the theatre was emptied with no more excitement than if the play had come to its ordinary end. Fortunateiy the fire did not reach the theatre.

Sir Martin-Harvey.

Sir Martin-Harvey has not yet sufficiently recovered his health to begin his provincial tour with "The Burgomaster of Stilemonde" and "The Only Way." It was to have opened at Birmingham on April 10, and in consequence the management of the Theatre Royal there have had to make fresh arrangements.

"The Impossible Husband."

A new comedy entitled "The Impossible Husband," written by Leslie Kyle, will shortly be produced, and has already been booked at the following towns: Eastbourne, Southport, Newark, Llandrindod Wells, and Buxton. Miss Jane Comfort is the leading lady.

From Theatre to Hotel.

Mr. T. Watson Armstrong is taking over the management of the Hotel Majestic, Barrow-in-Furness, on the 10th inst., having resigned his position as resident manager for Mr. Hugh Robertson, of the Royalty Theatre in that town, which position he has held for the past eighteen months. He started his career with Mr. Stanley Rogers, of the T.R., North Shields; G.T., West Hartlepool; T.R., Whitehaven, etc., and was managing the latter house at the age of 19. Following this, he was manager at the West Hartlepool and Sunderland Empires. The Hotel Majestic is a first-class house, being the most modern in Barrow, and Mr. Armstrong will be pleased to make special terms for members of the profession, and will always be glad to meet old friends.

Football Match Aids the A.B.F.

Mr. Haydn Scott, the captain of Macdonald and Young's "Betty" Company Football Club, has generously sent the sum of £8 to the secretary of the Actors' Benevolent Fund, being the proceeds of a football match played on the 30th ult. at Heckmondwike, versus Dewsbury County Police.

"Green Room Gossip."

Published by Stanley Paul at 6s. net, Mr. Archibald Hudson's book of gossip about plays and players, cannot fail to be read with interest by theatre-goers. The author has had twenty years' experience as a dramatic critic engaged on one of the leading daily journals, and his judgment in matters theatrical can be relied upon. People take a special interest in what goes on in that mysterious region behind the curtain, and Mr. Haddon satisfies curiosity by giving his readers peeps at the dressing-rooms of a number of theatrical and music hall stars. "How They Began" will also be found of special interest, as we learn how many famous actors and actresses and variety top-liners started on the road that, after a hard struggle—in most cases—led to success. "Green Room Gossip," which, by the way, has a full and carefully compiled index, is a volume that well deserves a place in the theatrical library.

The Old Vic.

Next week being Holy Week, as is usual, Shakespeare will not be in the bill. There will instead be five performances of "Everyman," two on Monday (matinée and evening), a matinée on Tuesday, and two on Wednesday (matinée and evening). The speakers before the performance will be Miss Lena Ashwell, John Drinkwater, the Rev. Dr. Dearmer, and St. John Ervine.

There will be two performances of "Peer Gynt" on Easter Saturday, at 2.30 and 7.30, and the theatre will be closed on Maundy Thursday.

On Tuesday, at 8, an interesting lecture on "How Light May be Used to Transmit Speech," will be delivered by Professor A. C. Rankine, O.B.E., D.Sc.

On Good Friday, at 8, a sacred concert will be given by Mr. Charles Corri, the conductor for operas at the Old Vic.

Worthing Theatre Royal.

Captain and Mrs. Lloyd-Goring, the latter well known on the stage as Miss Dora Fellowes-Robinson, have bought the Theatre Royal, Worthing, and take possession this week. On Saturday, April 8, Sir Martin Harvey is giving a performance of "Burgomaster of Stilmonde." This will be as a farewell to Mr. Seebold, the outgoing owner, and a welcome to the Lloyd-Gorings, the in-coming owners.

There are to be no actual changes in the theatre at the moment, and existing bookings go on as usual, but next year Captain Lloyd-Goring hopes to make a few alterations in the theatre, which will make the seating capacity much larger, and then, with the generous support of the public at Worthing, turn it into one of the best theatres on the South Coast.

New Opera To Be Produced.

Mr. W. W. Kelly announces that the O'Mara Grand Opera Company will produce an entirely new opera for the first time on any stage at the Shakespeare Theatre, Liverpool. Details will be given shortly.

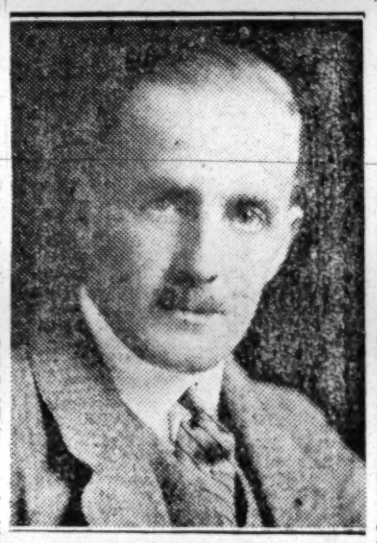
At the end of the present opera season Mr. Kelly promises a Shakespearean Festival Week in celebration of the anniversary of the Bard's birthday. This arrangement will be under the management of Mr. Harold V. Neilson, and the company will be headed by Mr. Ben Greet and Miss Esme Biddle.

Actors' Church Union.

The annual Central London service will again be held at St. Anne's, Soho, by kind invitation of the Rev. G. C. Wilton, rector and A.C.U. chaplain, on Palm Sunday, April 9, at 11 a.m. The preacher will be Canon Dorrity, rector of St. Anne's, Manchester, and A.C.U. chaplain. It is hoped that the lessons will be read by members of the profession.

New Musical Comedy Star.

The Prince Ronald of "The Gipsy Princess," which is the attraction at the King's, Hammersmith, this week, is Mr. Wilfred Temple, a recent recruit to the musical comedy stage. He is the possessor of a striking tenor voice, and his singing is a feature of the production.



Mr. Temple has been abroad for many years, doing Army service in India, East Africa, and Egypt. Returning to the Mother Country two years ago, his doctor forbade him to go overseas again.

Studying singing under the famous Hugh Mackeyn, he has taken part in many oratorios, including "Elijah" and the "Dream of Gerontius" at the Queen's Hall, with the Langham Choral Society, five or six hundred strong.

Mr. Temple laments the lack of good music at the present time. "What we want to set English music upon its feet," he says, "is another Sullivan, although I am afraid we shall never have anyone to equal him."

Murray Carrington at Hull.

Remarkable success has been achieved during the past week by Mr. Murray Carrington in "The Wandering Jew" at the Hull Grand Theatre, he being recalled four and five times after each act. Rarely has an artist met with such a reception. The sincerity with which he has played the name-rôle has created the profoundest impression, and the Morton management have already secured a promise of a visit from Mr. Carrington next spring, when he will be in management on his own account. Amongst the plays he proposes to revive are "If I Were King," "The Three Musketeers," etc.

"A Quiet Shave."

The St. Saviour's branch of the Deaf and Dumb Association will hold their annual entertainment and prize presentation on Saturday, April 29, at their Social Club, Oxford-street, W. For this occasion a comedy sketch entitled "A Quiet Shave" will be produced, acted by the following members: H. Beard, W. Leonard, H. Barnes, A. E. Howes, and L. Tartagalia, all of whom are deaf and dumb. The sketch is being produced under the personal supervision of Mr. Bert Sinclair, of the W. Buchanan-Taylor Agency. The hard-working secretary of the club is Mr. A. Ryland.

Mr. Tom Bell.

Mr. Tom Bell, resident manager at the Theatre Royal, Worcester, has returned to his duties after an illness lasting nearly two months, during which time his wife carried on the management

Presentation to Mrs. Kimberley.

Previous to leaving Brighton Mrs. Kimberley, who has so successfully run the Grand Theatre as proprietress for many years, was presented with a handsome silver inkstand subscribed for by members of the front of the house staff and a few personal friends.

"Angel Face."

As Mr. Norman J. Norman is preparing for the early production in London of "Angel Face," the musical play by Harry B. and Robert B. Smith, with music by Victor Herbert, he has arranged with Mr. Archibald Forbes to take "The Piccadilly Puritan," Lechmere Worrall's dramatisation of Gertie de S. Wentworth James's popular novel of that name, on tour, prior to its appearance in London in the autumn.

A New Playlet.

"Three Fish on a Hook," by Miss Marjorie Seymour, the première of which, by the Temple Whyte Repertory Society, was announced for Thursday last at the Studio Club, unfortunately had to be postponed owing to the illness of Miss Sylvia Whyte. The programme had to be filled in at short notice by a variety show, in which Miss Winifred St. Clair, already known as an authoress and actress, came out in a new rôle, namely, as a dancer, and did very well.

The gown worn by Miss Kyrle Bellew in "The Love Match" at the Strand—a sketch of which appeared in our last issue—and all the frocks in that production, are by Messrs. Worth, of Hanover-square.

Ben Greet at Portsmouth.

Mr. Ben Greet made an excursion into the domain of the Church on Sunday, when, assisted by members of his company, he attended the evening service at the Church of the Ascension, Portsmouth, and read the world-famed morality play, "Everyman." This religious drama first appeared in Holland at the end of the 15th century, and has been performed continuously ever since. After a break of some centuries, so far as England is concerned, it was revived by Mr. Ben Greet at the "Old Vic." in London, where it is played every Lent. Mr. Ben Greet, in addition to the support of his fellow-players, had the assistance of the Ascension choir, organ, and orchestra, in appropriate vocal and instrumental music.

"The Return of Sybil."

Thanks to the generous support they have received during the 1921-2 season, the Play Actors are able to announce an invitation performance at the Kingsway Theatre on Sunday evening. The play will be "The Return of Sybil," by W. Lemon Hall, and the cast will be as follows:—

Sybil Hetherington .. Barbara Everest
Violet Hetherington .... Ann Desmond
Mrs. Redfern ..... Hilda Sims
Victor Hetherington....Geoffrey Bevan
Reuben Gibbs .... J. Sebastian Smith
Hon. James Crofton..Wilfred Forster
Reggie Mortimer .... Leonard Upton
Saunders ..... Marie Ault
Parker ..... Honor Bright
Isaacson ..... Naylor Grimson

Mr. Milton Rosmer will be the producer, and Mr. Allan Whittaker the stage manager. Lord Leverhulme and Miss Rosa Lynd will be host and hostess. On the following afternoon there will be a performance open to the public.

STOCK AT PORTSMOUTH.

The triumph of a stock season was exemplified at Portsmouth on Thursday evening, when the Prince's Players celebrated, amidst scenes of wild enthusiasm, the completion of 400 nights, and 800 performances, at that house. The company is one that has been got together by Mr. Fred. Granville, and has played under his supervision with unqualified success from the start, playing a series of popular dramas, the speciality of this house. Prior to the performances on Thursday evening, flashlight photographs of the audiences were taken, and these, together with a cinematograph film of the scenes outside the theatre, were shown on Friday and Saturday evenings. During the performance of "The Better Land," each actor and actress was received with cheers, and at the conclusion the members of the company, assisted by Mme. Walker's company of juveniles, sang and danced, and were made the recipients of bouquets and other varied gifts. Mr. Peter Davey, general manager of the Portsmouth Theatres, Ltd., expressed his acknowledgments to Mr. Fred. Granville, Mr. Jack Landon (acting manager), and Mr. J. Hobson (stage manager) for valued services, and he assured those present that so long as they continued to support drama in the way they had done this company, so long would they have the Prince's Players.

CELEBRATING THE VICTORY.

Cambridge Contingent at the Prince of Wales's.

There was much enthusiasm at the Prince of Wales' Theatre on Saturday evening when the Cambridge contingent, over 1,000 strong, celebrated the victory of their crew and voted "A to Z" one of the best entertainments of its kind in town.

A great proportion of the audience had booked all the stalls and boxes in the theatre six weeks previously, and had since "overflowed" into other parts of the house. The occupants of the lower boxes, which contained anything from six to a dozen vociferous enthusiasts, practically shared the stage with the artists. One venturesome equilibrist from a dress-circle box stood up and planted his feet on the ledge of his own and the adjacent box, from which perilous position he acted as conductor to the performers on the stage and in the auditorium.

All the principals and chorus wore favours of the victorious colour, and within a very few minutes of opening the house from stage to gallery was festooned with streamers and filled with clouds of Cambridge confetti.

The show proceeded in great style, and in spite of the general good-natured uproar that prevailed, remarkable silences were preserved during the notably quiet and restrained performances of the Trix Sisters, who were greeted with constant calls for their popular "London Town" number, which they duly rendered.

The entrance of Miss Teddie Gerard was the signal for a great burst of applause and a big outcry for her famous "Apache Rag," which she sang later in the evening, and Miss Gertrude Lawrence made a great hit in "Rough Stuff" and other numbers.

At curtain-fall the stage was raided from the neighbouring boxes, and a further sortie from the stalls was averted by the lowering of the iron curtain. The excited students sought to chair Miss Gerard, who was saved from this well-meant attention by Mr. Jack Buchanan, who, himself chaired and cheered, made an appropriate speech.

SOME HUSTLE.

The advantage of the aeroplane and the London-Paris Air Service in times of great urgency was strikingly demonstrated the other day. The Napier Co. have been in negotiation with a well-known French engineering firm in connection with the manufacture in France of the world-famous Napier aero engine. Mr. Vane, Napier's managing director, is in Paris conferring with prominent people. A telephone message was received at Napier's West-End showrooms from Mr. Vane in Paris, at 11 o'clock on Saturday morning, asking for certain documents to be sent to him for discussion that afternoon.

Through the courtesy of the Instone Air Line a seat was placed at the disposal of Mr. F. H. Jones, a representative of the firm, who left London on a 40-50 h.p. Napier car at 11.30, reaching Croydon at 12 noon, and made the journey in a Napier D.H.18 machine, meeting Mr. Vane in Paris shortly after 3 o'clock. From the time the telephone message was recieved until the handing over of the papers, only four hours elapsed, a really remarkable commentary on the efficiency of the civilian air service.

BEFORE RETIRING

gently massage your face, neck and arms with Ven-Yusa. The softening, refreshing and tonic influence of this famous *oxygen beautifier* will work in the skin's pores whilst you sleep.

Ven-Yusa is a **fragrant, non-greasy** cream which does wonders for the skin and complexion.

VEN-YUSA
CRÈME DE LUXE.
In dainty opal jars at all Chemists.

HERE, THERE, AND EVERYWHERE.

The Alhambra for Comfort—Where the Talent Comes From—Holiday-Making on the Continent.

Although she was an expert typist in the R.A.F. during the war, Evadne Price is evidently a little "off her stroke" after her run in "The Bird of Paradise." At any rate, when I dropped in on her a few days ago I found her at a (borrowed) typewriter struggling with the keys in very sporting fashion. Of course I wanted to know why, and she broke it gently to me that she is writing a sketch! I dragged it from her that it is called "Lil's Luck," and is a real bit of cockney life. It isn't even finished, and *she*, of course, hasn't the remotest idea of its ultimate destination! But I know one big man in variety who can make very good guesses as to where it will see daylight.

* * *

When the Alhambra blossoms out as a real, live variety house again, on the 10th inst., nothing will have been left to chance to make it a real meeting place, a sort of club, for overseas and provincial men. Not only all the Service papers, but the Press from Egypt and Ceylon to California and Mexico have got the facts about the welcome reversion to variety. And when I looked in at the Alhambra I found that practically the whole floor had been reseated with what are said to be the most comfortable arm-chairs in London for a good sleep! But the management know full well that there will be no chance of sleeping with the big stars they have fixed in their firmament. Only a victim of the Tsetse-fly could sleep with Ella Retford and Will Fyffe in the opening bill.

* * *

By the way, I heard quite a true story which hasn't seen print before. Will has a father up North who is nearly three score years and ten, and a hale young fellow he is for his age, I hear! He recently threatened to go on the stage, but someone objected that surely his son was getting a big enough salary for both of them. "Och, mon," he fired back, "I'll show him I can draw as big money as he can!" But what is to happen to our comedians if these young bloods of seventy compete with their sons to show where the talent comes from?

* * *

I'm inclined to think that when the Irish Players visit Liverpool we may see W. W. Kelly prosecuted for overcrowding his theatre! Maurice Rice, Miss Allgood's cheery manager, tells me that when the tenancy of the Irish Players at the Aldwych finishes, as it soon must, they will take to the road in May. The moral of such a play as "Mixed Marriage," with its ghastly lesson of religious intolerance, may do a deal of good in the Irish quarter of Liverpool, and Sarah Allgood will get straight into the big, warm Irish hearts. Those of you who have enjoyed their season in London will recollect the really fine performance of J. C. Bland as Michael O'Hara. Last autumn on tour I saw an all-Irish revue in its production week up in County Durham, and a clever little man named Bland played one of the leading parts, and played it well. After watching "Mixed Marriage" at the Ambassadors I rushed round to the stage door, dashed into Bland's dressing-room, and congratulated my old friend, as I thought—his voice, his face, his manner were the same. "Oh no," he said, "I'm not my own brother, but I'm awfully like him—it's Billy Bland you knew!" Well, all I can say is that we ought to have a sort of Irish Terry Twins turn, with a strong Irish comedy-sketch written round it, for these two clever brothers.

* * *

Chatting with Shaun Glenville at the Victory Hotel after "Jenny," finished her run at the Empire, I learnt that he and Miss Dorothy Ward, his charming wife, are leaving immediately for a holiday on the Continent—they go to Berlin first, and they should have a jolly time, for Bert Feldman and Ernest Edelstein go with them. Shaun is due back to fulfill his variety contracts before long. He opens at the Palace, Manchester, in May.

* * *

Berlin and other Central European cities are becoming very popular! My friend, Clive Carey, who was recently singing in and producing Mozart's "Don Giovanni" at the Old Vic., and who sang Captain MacHeath in "The Beggar's Opera" during Ranalow's absence, tells me that he and the English Singers are touring Berlin, Vienna, Presburg, Prague, and other musical centres, singing mainly Old-English madrigals of the seventeenth century. The poor old Boche will wake up to find that we not only have front rank musicians in this country to-day, but that we had the audacity to produce great composers like Purcell and Blow in the sixteen-hundreds!

* * *

Chatting with Benrimo last week in his dressing-room, I wormed out a fact on which I had speculated much—who was the brainy author of the tax-free idea at the Kingsway? I learned that this very sound notion originated with Seton Blackden, who gives such an interesting study of Wu Fah Din ("The Daffodil") in the present run of "The Yellow Jacket." For weeks past Blackden has never made any mention of this fact to me, but Benrimo gave away the secret.

PROSCENIUS.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

"Running Water."

The new lessee of Wyndham's Theatre, namely, J. E. Vedrenne—who will remain there till Sir Gerald du Maurier returns to figure in a revival of "Dear Brutus"—again proves his well-known completeness in casting a play by the list of principals in A. E. W. Mason's drama, "Running Water," to be presented there to-night (Wednesday). This cast comprises Miss Edna Best, Miss Billie Hill, Messrs. Max Leeds, Edward Combermere, Clifford Heatherley, Spencer Trevor, Wilfrid Seagram, and Gilbert Hare, the surgeon-son of the late Sir John.

No Crags and Peaks.

William Tell, in addressing his native Alps (that is, in Sheridan Knowles's play), exclaimed: "Ye crags and peaks, I am with you once again!" In "Running Water," however, novelist-dramatist Mason has, we find, omitted all the Alpine matter that was in his novel of the same name. All the strong dramatic ingredients of that popular story have been retained. Very striking characters (to judge from rehearsals) have been allotted respectively to Miss Edna Best, as the heroine, and Gilbert Hare, as her father.

After "Mr. Pim."

Dion Boucicault, who revives "Mr. Pim Passes By" at the Globe to-morrow evening (with the brilliant Cecilia Loftus as curtain-raiser), will succeed that merry Milne comedy with a strong drama with a powerful part for his accomplished wife, Irene Vanbrugh. We understand that this play is the work of Temple Thurston.

Mistress of the Globe.

For Miss Marie Lohr's return in the autumn to her own theatre—the aforesaid Globe—she and her husband, Anthony Prinsep, have acquired several apparently very strong new plays. The first will be "Le Retour," written by Francis de Croisset and Robert de Flers, and adapted—as "The Return"—by revuist Arthur Wimperis, who, wag though he be, has proved ere now that he can furnish forth decidedly dramatic dialogue.

Some Shakespeare.

Moreover, Miss Lohr will, during her forthcoming season, carry out her long-cherished desire to appear in certain of the Bard's works. Probably her earliest revivals of these classics will be "As You Like It" and "The Taming of the Shrew." These plays—and the modern specimens named above—will be staged by that producing expert, Stanley Bell, who has succeeded the lamented Mr. Henry Dana as Miss Marie Lohr's general manager.

The Shaftesbury's Next.

"Tons of Money," the new farcical comedy written by Will Evans and "Valentine," and recently acquired from Bannister Howard by Leslie Henson and Tom Walls, Limited, will be brought to the Shaftesbury at Easter. As on the current trial tour the leading man will be Ralph Lynn. R. L.'s improvised garb after he (as an often "dying" hero) is supposed to have been drowned is sure to strike London playgoers as a startling invention.

"Love's Awakening."

That intrepid impresario, Edouard Laurillard, tells us that all is shaping splendidly for the new production with which he will make his re-entry into West End management at the Empire on or about the 19th inst. This play, formerly "Englished" as "When Love Awakens," but now renamed "Love's Awakening," is of foreign extraction, its original authors being Herman Halle and Doctor Ridsamus, and its composer Edward Kunneke.

Otherwise All-British.

Mr. Laurillard assures us, however, that not only will the entire production (or mise-en-scène) of "Love's Awakening" be of wholly British manufacture, but also the adapter, namely, Adrian Ross, and likewise all the principals but two are British-born, and the other two are French, and therefore are our Allies. Besides all this, E. L. has (he adds) several English authors and composers under contract—which is indeed welcome news.

"Early Dawes."

Moreover, E. L.'s business manager is British enough, in all conscience, for he is that ripely experienced personage William Dawes—who for his promptitude and punctuality has long been known as "Early Dawes."

"All's Well"—on-Avon.

What is called the "Birthday play" for the coming annual Shakespearean Festival at the Bard's Birthplace is "All's Well That Ends Well." Until the recent revival at the "Old Vic." this strong and sane comedy had not been seen on our stage for many years—at least, not at a professional performance.

"The Card-Players" Coming.

It now seems that after a good deal of delay we are really to see the actual production of the late Haddon Chambers's last drama, "The Card-Players." The firm of Denys Grayson and Lyn Harding are about to present this play at a certain theatre in the Strand. "The Card-Players" has had to be finished by another hand.

"The White-Headed Boy."

On Saturday afternoon the Irish Players, at the Aldwych Theatre, will revive Lennox Robinson's "The White-Headed Boy," the production rights of which Miss Sara Allgood has acquired for her present season. The season will not be interrupted, for "Mixed Marriage" will be withdrawn on April 7.

ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

Insurance—Fires in Theatres.—There appears to be an impression abroad that members of the A.A. are no longer insured against loss of their personal effects by fire. In order to clear up this misunderstanding I am publishing the following facts.

We pay an annual premium of £60 in order to insure members' personal effects as follows:—

"On personal effects, including wearing apparel, the property of any member of the Actors' Association in any place of amusement, apartments, boarding-house, lodging-house, and/or hotels in the United Kingdom and adjacent British Isles, up to but not exceeding the sum of £25 for any one member, but the liability of the company is limited to a total sum of £500 at any one place of amusement and an aggregate of £2,000 for all losses in any one year. This insurance will cover damage by fire and/or explosion, whether originating on the premises or not.

"It is warranted that the total number of members is limited to 6,000, and, should this number be exceeded, the insured agree to pay a pro rata additional premium for each 100 or part thereof in excess of the said number.

"Insurance by this policy extends to cover the above property whilst in transit in the United Kingdom and adjacent British Isles."

Re Joe Waldron—"Snookered" Company.—Any members knowing the whereabouts of the above company should immediately communicate with the secretary. Any late members of the company are earnestly requested to send in any information they may have.

General.—(1) Member engaged for principal part. After a few weeks' run business fell off and artists were requested to agree to accept a reduction in salary for a period of three weeks, such reduction to be refunded should business improve. After three weeks business improved sufficiently to warrant continuing the run, but no refund of salaries materialised nor were full salaries restored. Play ran a further three weeks, thus for six weeks the artists received reduced salaries instead of for the three weeks stipulated. Claim registered for balance due and settled in members' favour

(2) Members engaged on joint contract with touring company. Business being poor, the manager attempted to evade his contract by placing commonwealth. The artists refused to accept this suggestion, and registered a claim for the arrears of salary. Claims upheld and case settled by payment of arrears by instalments.

DEATH OF MRS. HERBERT SHELLEY.

We regret to announce the death of Mrs. Sophie Shelley, professionally known as Rhoda Larkin, widow of the late Herbert Shelley and niece of Sophie Larkin, of comedy theatre fame. Mr. and Mrs. Shelley first met, 30 years ago, when playing in Shakespeare with Osmond Tearle. They acted together until 1921, when her husband's sudden and untimely death parted them. She felt her bereavement keenly. In writing his plays, Mr Shelley obtained valuable assistance from his wife. Some years ago, when called upon, she was able to study and play the Fool in "King Lear" within a few hours' notice. Her death will cause much regret among her many friends.

DEATH OF LUTHER MUNDAY.

Mr. Luther Munday, a former secretary of the Lyric Club, and well known amongst members of the theatrical profession, died on Wednesday, after a long illness, at his residence at Ascot, in his 66th year. Besides having been director of two London theatres, and manager-in-chief to the late Sir Charles Wyndham and Sir Herbert Tree, he has produced 43 plays, and organised some 400 charitable and other entertainments.

DEATH OF GERTRUDE PAGE.

Miss Gertrude Page, whose real name was Mrs. G. A. Dobbin, died on Saturday, at Salisbury, Rhodesia, from heart failure. Before she began to write novels, she worked as a journalist on a London newspaper, but her health would not stand the strain, and she and her husband sold up everything and went to Rhodesia. She had recently achieved a reputation in the London theatrical world by her two plays, founded on her novels, "The Edge o' Beyond" and "Paddy the Next Best Thing," the latter of which was dramatised by Robert Ord and Gayer Mackay, and is still running at the Savoy Theatre.

PREMIERES OF THE WEEK.

"OTHER P OPLE'S WORRIES."

At the Comedy.

Comedy, in Three Acts, by R. C. Carton; Produced at the Comedy Theatre on Wednesday, March 29.

Alice Cope ..... Miss Dorothy Edwards
Sir William Conroy...Mr. Herbert Ross
Deedles ....Mr. Edgar Ashley Marvin
Lord Robert Blantyre
Mr. Charles Maunsell
Mrs. Ryecroft ..... Miss Athene Seyler
Lady Conroy ..... Miss Compton
Leader of Ladies' Orchestra
Miss Dorothy Powell
Percy Glanfield, M.P.
Mr. Arthur Phillips
Bromley Dalmore
Mr. Forrester Harvey
Hon. Digby Rawes ... Mr. C. M. Lowne
Mrs. Ormandy Browne
Miss Ruth Maitland
Eugenia Ormandy Browne
Miss Mercia Cameron
Major Ryecroft ... Mr. Edmund Willard
Swabey ..... Mr. Compton Coutts

The true "Carton" qualities are conspicuous in the latest light comedy from the pen of this delightful author. The play is polished, witty, entertaining. It has not a dull moment or a situation that lacks genuine humour, while it is difficult to praise too highly the skilfulness of the dialogue and excellence of the technique. The fact that there is not a great deal of action renders it something of a task to give an adequate description of the play, but the continuous and hearty laughter of the large audience that gathered on the second night was sufficient guarantee of its merits.

Sir William and Lady Conroy, a charming middle-aged couple, on delightful terms of sympathetic intimacy with one another, are the recipients of all the worries of their friends. They ask for happy quiet, and they get the responsibilities of others thrust upon them—the care of a wild young relative, the inconvenience of a charity concert in their big Mayfair house, borrowed by the organiser, frivolous, feather-headed Mrs. Ryecroft, who was "not exactly a grass widow because the grass might be cut any day" (Major Ryecroft had been missing for three years). The wild young relative, Lord Robert Blantyre, was used by the grass widow as a blind, and "behind the blind, hiding among the curtains," was another man, a heavily pompous M.P. who would have liked to become the second husband of fluffy Mrs. Ryecroft, but was tortured by fears of bigamy and loss of prestige.

Complications and a Charity Concert.

Lord Robert is secretly married to Lady Conroy's secretary, a charming girl of no importance and without a penny. His father has empowered a cousin, Digby Rawes, to free Bobby from his various entanglements, and as Mrs. Ryecroft is trotting Bobby out every day and most of every night, when Digby gets wind of the marriage, he believes her to be Lady Bobby, on the evidence of a private enquiry agent, struck down by influenza in the middle of his job. There are some exquisitely comic scenes at Sir William Conroy's house on the afternoon of the concert. Not the least funny are those provided by a topical vocalist, affable and slangy, and an amateur reciter sick from stage-fright. Hither and thither flits Mrs. Ryecroft, flirtatious and cajoling; Lady Bill sits on a sofa, amused and resigned; Lord Bill is amiably helpful; Rawes works himself up into a rage; the low comedian imagines himself at home, and between them they make us laugh until it hurts.

Nor is there any abatement of our merriment in the last act. In fact, the scene where the sick enquiry agent is hauled to Lord Conroy's to prove Mrs. Ryecroft a bigamist and is cross-examined by Digby Rawes and the just-returned Major Ryecroft is the most delicious, funny thing in the play. We sympathise with Lord and Lady Bill when they are at last left alone discussing the possibility of going to live somewhere near Lands End, thirty miles from a railway station.

Brilliant Acting.

We cannot say anything in praise of Miss Compton's acting that has not already been said many times before. She lends her own delightful and marked individuality, her wonderful technique, her talent and her sense of humour to the part of Lady Bill with the same complete success that always attends her work. Miss Athene Seyler gives a brilliant performance as Mrs. Ryecroft. She is one of the very finest of our younger comedy actresses, and it is a rare treat to see her and Miss Compton playing together, and impossible to see more perfectly acted scenes. As Rawes, Mr. C. M. Lowne is admirable in a cleverly thought out part, and Mr. Herbert Ross gives a well-balanced, sympathetic study of Lord Bill. Mr. Forrester Harvey is very clever and exceedingly funny as the music hall comedian, and Miss Mercia Cameron puts in some excellent work as the nerve-stricken amateur. Mr. Compton Coutts and Mr. Edmund Willard are capital in the small but effective parts of Major Ryecroft and the private enquiry agent, and a pleasant little sketch of an old manservant is contributed by Mr. Edgar Marvin.

"HIS GIRL."

At the Gaiety.

Produced at the Gaiety Theatre, Saturday, April 1.

Earl of Laughden ..... Walter Gay
Lady Diana Mellows ... Patricia Malone
Lady Anne ..... Dorothy Bourn
Lady Sarah ..... Doreen Dearing
Lady Jane ..... Julie Hartley-Milburn
Lady Harriet ..... Violet Marely
Lady Mary ..... Vesta Sylva
Lord Algernon Mellows... Bobbie Blythe
Count Attilio del Rossi...Tony de Lungo
Bodkin ..... Bryn Gwyn
Susan Buckett ..... Hilda Bayley
Hon. Geoffrey Custance
Arthur Margetson
Mr. Longdon ..... Sanders Warren
Miss Sandys ..... Helen Beltramo
Burleigh ..... Charles McConnell
Ninette ..... Maria Minetti
Barbara ..... Margaret Bays
James Hicks ..... Stanley Lupino
Special Dances by Barbara Roberts, Leoni Conradi, and Kitty Holt

Of the many "girls" who have made the Gaiety Theatre their home none deserved a better welcome than the last-comer, bearing the simple but effective title "His Girl," who made her first appearance at this home of musical comedy last Saturday night. The production has all the charm, the glamour, the sparkle and the humour of any of its predecessors of the "good old days." The music is melodious and haunting, the lyrics uncommonly deft and graceful, and the "plot" maintains a good standard of coherency all through.

James Hicks, the hero, is a good-hearted, jolly little parvenu, with a dainty little sister, Barbara, and a good-looking, aristocratic secretary, the Hon. Geoffrey Custance. Jimmy has the pick of the six fair daughters of an impoverished Earl—"peaches" every one of them, from pretty, dark-haired Lady Diana to the youngest, still in socks and curls, irrepressible little Lady Mary. Jimmy chooses Diana, but, ignorant of how proposals are made in high society, gets the friendly Geoffrey to give him a lesson. This is screamingly funny. Imagine Mr. Stanley Lupino impersonating a coy maiden listening to the passionate love-making of Mr. Arthur Margetson, and you will realise something (but not all) of the humour he gets out of the situation. His own proposal to Diana is a mixture of that queer, attractive sentiment and bubbling comicality that Mr. Lupino blends, when he likes, delightfully. Diana accepts him because it was her father's wish, though her heart is with the handsome secretary.

The Old Love and the New.

Then along comes Jimmy's old love in the person of the smartest, daintiest little parlourmaid, and a talk of old times, a tuneful duet, "Yesterday" (Ernest Longstaffe), and the undeniable attractions of Susan Buckett, make Jimmy waver. His waverings bring him certain vicissitudes, borne with ineffable cheerfulness by the faithless James, and cause him to appear in sundry mirth-provoking disguises in an artistically beautiful ball scene (Marc Henri). Naturally all ends happily, with wedding bells for Jimmy and Susan, Diana and Geoffrey, and Barbara bringing some of the Hicks money to the family by her marriage with the Earl's only son, Lord Algernon.

Staunch admirers as we have always been of Mr. Stanley Lupino, we have never appreciated so keenly before his capacity for hard work, his skill in making it appear spontaneous jollity, his gift for radiating good humour, his generosity, and his splendid gift of happy humour. To use a hackneyed phrase, he is literally the life and soul of the play. Of his dancing, too, one never tires, it is so clever and so characteristic. His rendering of the capital "Spring Trot" song (Longstaffe) makes one's feet dance in sympathy with his.

Miss Hilda Bayley in Musical Comedy.

Reversing the usual process, Miss Hilda Bayley has deserted drama, temporarily at least, to play a "soubrette" part in musical comedy. Very charmingly, too, does she play it, almost too well, in fact, for, where we expect irresponsible gaiety, she gets a serious note that, although attractive, is hardly in keeping with the prevailing spirit. Still, Miss Bayley is a great asset, and will be even more so when she has adapted herself more to her environment. Miss Patricia Malone sings and acts very pleasingly and is excellently partnered by Mr. Arthur Margetson, who scores a big success with some capital imitations. Miss Margaret Bays does very well indeed as Barbara and with Mr. Bobbie Blythe, who makes the very utmost of slender chances as Lord Algernon, has a duet "If You Won't Be Too Particular" (Ivy St. Helier), that is a decided hit. Miss Vesta Sylva is very attractive and spirited as Mary, and Mr. Walter Gay and Mr. Tony de Lungo do well in small parts.

B.E.S.S.

Reading of "Julius Cæsar."

A Shakespearean reading, exceptionally fine, even for the B.E.S.S., was given at the Haymarket Theatre on Friday afternoon last. The play chosen was "Julius Cæsar," and the full text was given. Arranged and rehearsed by Mr. Acton Bond, the hon. general director and hon. general secretary of the society, this dramatic reading procured us an afternoon of keen enjoyment and appreciation. Once again we found that love and understanding of the works of Shakespeare strongly evident, exquisite but unobtrusive care to render the full beauty of the poetry of his verse, and also to catch the wonderful spirit that underlies them. These readings of the B.E.S.S. help one to realise how the whole philosophy of life is to be found in each of these great plays, as few theatrical performances have done.

Mr. Acton Bond read the part of Brutus with dignity, nobility, and beautiful elocution. Mr. Otho Stuart, in the place of Mr. Monckton Hoffe, made us see the regal power and the human weakness of Julius Cæsar. Mr. Ion Swinley was remarkably good as Mark Antony, the big speech being very finely done, and Mr. Jevan Brandon Thomas was also excellent as Octavius Cæsar. As Cassius, Mr. Arthur Wontner did good work. The Lucius of Miss Janet Eccles (whose singing of "Orpheus with his Lute" was charming), the Portia of Miss Eve M. Donne, the Casca of Mr. Gordon Bailey, were all good.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Edmund Waller—Wednesday, April 5.
A. C. Hardie, Thursday, April 6.
Harry Houdini—Thursday, April 6.
Charles Gulliver—Friday, April 7.
Laura Cowie—Friday, April 7.
Lily Elsie—Saturday, April 8.
Sidney Burns—Sunday, April 9.
George Artiss—Monday, April 10.
Major Mac—Monday, April 10.
Bessie Arthur—Monday, April 10.
Donald Calthrop—Tuesday, April 11.

The Hyde Park Dance Club will hold their third anniversary ball on Friday, April 28, from 10 p.m. to 4.30 a.m. It will be open to non-members, and will take the shape of a revel at which fancy dress, poudré or coloured facings should be worn if possible. Tickets (including breakfast to be served from 2 a.m.) are £1 1s. single, and £1 11s. 6d. double, or ten for £7 7s., obtainable from the Hon. Secretary, Mr. R. R. B. Graham, 222, Strand, W.C.2.

GRAND GUIGNOL PLAYS.

At the Little Theatre.

Mr. Jose J. Levy presented his seventh series of Grand Guignol playlets at the Little Theatre last Monday night. The present programme will, we think, appeal to a larger section of the public than any that has preceded it; they are highly sensational, but they are minus the horrific soul-sickening quality of "The Old Women," "Eight O'Clock," or "The Regiment." The chief "thriller," "At the Telephone," by Messrs. Andre de Lorde and Charles Foley, has already been seen here both in the original French and in translation, when it was played by Mr. Charles Warner. His part is now undertaken by Mr. Franklin Dyall, who gives a finely emotional piece of acting as the unfortunate husband, who through the telephone hears his wife and child murdered, thirty miles away. Miss Sybil Thorndike, in the first act, is charming as the wife, and Miss Barbara Gott particularly good as the old nurse.

Another "thriller," "The Nut Cracker Suite," by E. Crawshay Williams, did not get quite the thrill it was evidently supposed to provide. The author has evidently taken his idea from a gruesome story (we forget the title) by Edgar Allan Poe, in which the walls of a man's prison slowly close in upon him. Discovering his wife's infidelity, her husband has the ceiling of the room in the little inn where they are staying so prepared that it descends on the lovers and crushes them. Mr. Franklin Dyall was fiendishly sinister as the half-crazy husband, and Miss Olivia Burleigh (a newcomer) and Mr. Ian Fleming were excellent as the wife and her lover.

The best thing of the evening was undoubtedly Mr. St. John Ervine's "Progress," a finely-written study in cumulative effect. The principal characters are a widow whose only son has been killed by an exploding bomb during the war, and her brother, a scientist, the inventor of a particularly deadly bomb for future use. There is an engrossing argument between the two, she implores him to destroy his death-dealing work. He refuses, and she smashes the model, then learning that he has the whole thing photographed on his brain, she stabs him as he stoops to pick up the pieces of the model. Miss Sybil Thorndike is extraordinarily powerful as the widow, and Mr. Lewis Casson admirable as the brother.

On the lighter side of the programme is a delicate and poetic fantasy, "Colombine," by Reginald Arkell. It tells of the loves of Colombine, Pierrot, and Harlequin, and of an old village "gaffer" who is appointed arbitrator. It is, however, Pierrot's love that wins Colombine, so finding it of greater worth than Harlequin's promises. Miss Elizabeth Arkell, Mr. Brember Wills, Mr. Leslie Perrins, and Mr. Ian Fleming were all admirable. "Amelia's Suitors," by H. F. Maltby, which begins the evening, is entitled a "farce of the 'good old days,'" and is a delightful skit on the conventional humours of half a century ago. It also enables the cast to appear in some deliciously quaint costumes. Miss Sybil Thorndike as the much-wooed Amelia, Mr. Brember Wills as a retired Indian Colonel, Mr. Ian Fleming and Mr. Leslie Perrins could not have been better.

THE CO-OPTIMISTS.

New Programme.

The Co-optimists on Friday provided some more of that species of entertainment of which they so well know the secret, and their new show for brightness, jollity, and artistry fully equals all their previous efforts. But three of the original numbers remain, and these by special request. Thus, Mr. Stanley Holloway still carols "Eastern Butterfly," Mr. Melville Gideon scores with the tuneful "Wun Lung Tu," and Mr. Gilbert Childs endeavours to drown his interrupters with that dramatic monologue, "The Last Shot." In the place of "Operatic Golf" we now have "Operatic Fishing," capitally worked by those piscatorial experts, Messrs. Stanley Holloway, Laddie Cliff, Davy Burnaby, Gilbert Childs, and Melville Gideon. Then there is that equestrian phenomenon, "The Singing Horse"—only unfortunately it only quacks; a Spanish-cum-Cockney lover in the shape of Mr. Laddie Cliff, and the newcomer to the cast, Miss Gwendoline Brogden, in a bright number, entitled "Gwennie." Miss Brogden fits well into the picture, and got a cordial welcome. Mention should be made of Miss Elsa Macfarlane's finished vocalisation in a ballad, "Primrose Path," of her own composition; Miss Phyllis Monkman's and Mr. Laddie Cliff's entertaining new duet, "Conversation," and a pun-ful tongue-twister, "Isadore," unravelled by Mr. Gilbert Childs; the grand finale of the first part is called "Too Much Coal-Black Mammy." Mr. Laddie Cliff starts off to sing this popular number, but his colleagues will have none of him, and each of them works it in his or her own way, culminating in Miss Phyllis Monkman's dancing it in a grand ballet divertissement, and Miss Gwendoline Brogden singing the melody as a parody of that recruiting song, "I'll Make a Man of Every One of You."

In the second part of the programme were introduced two new skits. In the first, "They Toil Not," two Cockney bricklayers (Messrs. Cliff and Childs) have some amusing talk, even if they lay but few bricks, and Mr. Stanley Brightman, the Co-op.'s stage manager, scores a big hit in his one appearance as a particularly fatuous 'knut. The second is an ingenious burlesque on the modern murder-mystery play. It is entitled, "I, Said the Sparrow," or "Shall We Join the Babies?" Mr. Sewell Collins' skit is capital fooling, but the conclusion, in the manner of Barrie's "Mary Rose," seemed rather too obscure. Mr. Melville Gideon's two new numbers are in his best vein. Mr. Laddie Cliff, who got the reception of the evening for his latest coon ditties, and the work of Miss Phyllis Monkman and Mr. Gilbert Childs as a couple of precocious "enfants terrible." The reception during the evening was most cordial, and at the conclusion a speech was demanded and accorded by Mr. Davy Burnaby. Very useful work is done as usual by Mr. Philip Lewis and his small but hard-working orchestra.

PLAYWRIGHTS' THEATRE PRODUCTIONS.

Two Worth-while Plays.

Ladies furnished all three contributions to the programme presented by the Playwrights' Theatre, at the Kingsway, on Sunday. The best came first, a satirical comedetta by Dorothy Massingham, entitled:—

"WASHED ASHORE."

The Man ..... Leslie Banks
The Woman ..... Margaret Carter
First Savage ..... Margaret Yarde
Second Savage ..... Ivor Barnard

It is a clever travesty of the henpecked. Shipwrecked with his wife on what he imagines to be a desert island the man, tired of the shams of Civilization, and of being tied to the apron strings of his wife, is elated at the prospect of living a primeval life, and founding a colony, but the wife is shocked at the very idea of having a family and wants to take the first boat home. Eventually, they discover that the island is quite a fashionable resort, even though a lady of their acquaintance walks about clad in seaweed, with her husband in a pair of football shorts, and also led by the halter. Mr. Leslie Banks worked hard and successfully as the man, whose new found freedom makes him very loquacious, and Miss Margaret Yarde cuts a comic figure as the large lady in seaweed.

"A Girl" was the principal character of "The Girl and the City," the second item of the programme. She comes to London from the country, and has rented a room in a prominent thoroughfare outside which she exhibits a placard inviting people to come and hear her sing so that she might get an engagement. No one, however, comes. She retires disillusioned to rest, and, in her dreams, finds herself singing and dancing and a crowd of people fantastically dressed. The play becomes tedious, and once, when the girl says to herself, "That's the second time I have found you asleep," we wondered whether she was addressing someone in the audience. Miss Betty Potter bore the burden of the play gallantly as "the girl," looking very young and fresh. Mr. Russell Thorndike, as an asthmatical old man, was loudly applauded.

Miss Mayor was also responsible for the last item of the programme, which was entitled:—

"THIRTY MINUTES IN A STREET."

A Stray Man ..... Brember Wills
A Man with a Bag ..... Ralph Neale
A Rich Lady ..... Margaret Yarde
A Curate ..... William Armstrong
A Frenchwoman ..... Dulcie Leggatt
First Charwoman ..... Drusilla Wills
Second Charwoman.. Margaret Carter
A Girl ..... Florence Saunders
A Visitor ..... Marjory Holman
A Housewife ..... Ray Litvin
A Young Man .... Matthew Norgate
A Child ..... Susan Mayor
A Professor ..... Ivor Barnard
A Student ..... Geoffrey Dunlop
First Shop Girl ..... Dulcie Leggatt
Second Shop Girl .... Elsa Lanchester
An Old Lady ..... Sybil Thorndike
An Elderly Gentleman J. Fisher White
A Musician ..... Allan Watts
A Husband ..... Walter Schofield
An Actor ..... Russell Thorndike

Miss Sybil Thorndike, as an old lady with a petticoat coming down, is the chief figure of the playlet, any episode of which might be developed into a little comedy by itself. The characters include a short-sighted man vainly endeavouring to get help from passers-by to find the number of a house, an actor going out in a monkey costume to look for a taxi, two lovers utterly oblivious to all their surroundings, and a couple of charwomen.

Miss Thorndike, as a sweet old lady, and Mr. Fisher White, as an elderly "knut," supplied of themselves sufficient excuse for the production of the playlet, and other humorous impersonations were the curate of William Armstrong, the communicative charwoman of Drusilla Wills, and the actor of Russell Thorndike. Susan Mayor as a little child with a "scooter," remains a sweet memory.

Both authors acknowledged persistent calls at the end of the plays, which were produced with artistic attention to detail by Miss Edith Craig.

"MR. STUDLEY REVOKES"

Interlude Players.

Farcical Comedy, in Three Acts, by J. Smith-Wright; Produced at the King's Hall, Covent Garden, by the Interlude Players, on Sunday, April 2.

Fellowes ..... Mr. Cecil Trouncer
Richard Studley ..... Mr. Bryan Powley
Harriet Murgatroyd
Miss Rosalie Notrelle
Billy Murgatroyd.....Mr. Ralph Leddra
Kathleen Murgatroyd
Miss Emmie Arthur-Williams
Mr. Tucker ..... Mr. J. Smith-Wright
Jack Studley ..... Mr. Jack Raine
Pearl Lavine ..... Miss Ethel Oliver
Mary Connolly ..... Miss Audrie Haynes
Job Porter ..... Mr. Clive Currie
George Walsh ... Mr. Frederick Harker
Georgiana Walsh...Miss Phyllis Rimmer

There is only one test that need be applied to a farce—is it funny? The author in this case, it will be noted, calls his play a farcical comedy, but it is a distinction without much difference. It would, indeed, probably have produced a more satisfactory result had Mr. Smith-Wright decided definitely whether his play should be a farce or a comedy, and made it one or the other.

The plot is based on the fact that middle-aged Mr. Studley is prevented by his late wife's will from bequeathing his fortune to his son, Jack. He decides to overcome the difficulty by leaving his money to the girl Jack wants to marry; if possible, without him being aware of the fact. Jack, however, continually misleads his father, with the result that he is constantly making fresh wills.

The piece was produced under the direction of the author, but the pace at which it was taken was much too slow.

The best performances of the evening came from Mr. Bryan Powley, a very delightful actor, as Mr. Studley; Miss Rosalie Notrelle, playing in exactly the right spirit, as Harriet Murgatroyd; Mr. Jack Raine, as Jack Studley; and, above all, Mr. Clive Currie, scoring an emphatic and complete success in the frankly comic part of Job Porter.

THE ENTERTAINMENT TAX FIGHT

REPLY TO THE CHANCELLOR'S LETTER.

THE POSITION OF THE SHOWMAN.

Publicity has been given in the general Press to a letter addressed to Mr. Towyn Jones, M.P., Lord of the Treasury—and, we believe, to other members of Parliament—by the Chancellor of the Exchequer on the subject of the Tax.

The points raised therein have been replied to by the Cinema Tax Abolition Committee in a letter to Sir Robert Horne, which embraces arguments applicable to most forms of regular entertainment.

The Entertainments Protection Association, representing 64 of the most important variety theatres in London and the provinces, states that it has given careful consideration to the question, which has been very generally raised, whether prices of admission to places of entertainment would be reduced in the event of the abolition of the Tax.

So far as any decision can be come to in the absence of knowledge as to what change, if any, may be made in the present rates or grading of the Tax, it is the unanimous opinion of the members of the Association that, according to the alterations made, managers in competition with one another would undoubtedly meet, to the greatest possible extent, the public demand for reduced prices of admission in order to secure increased patronage of their theatres.

We learn that Mr. E. H. Bostock, with characteristic enterprise, has taken upon himself the payment of the Tax for all stock company performances, reducing the prices in all parts of the house to pre-war level.

THE LETTER TO MR. TOWYN JONES.

In his letter the Chancellor states that he is looking carefully into the position, and he wil not anticipate the Budget.

The contention that the cinema industry is faced with bankruptcy and ruin overlooks the fact, he says, that from the time when the duty was first imposed until the spring of last year the industry as a whole enjoyed a long spell of prosperity. Since then the general depression had affected adversely not only the entertainments trade, but all trades thoughout the country. There was no reason to believe that when trade revived the entertainments industry would not revive too.

The Chancellor objects to the suggestion that the cinema trade has been singled out for treatment. He adds that the tax does not differ from any other indirect tax, and that it no more discriminates against the entertainments trade than the duties on commodities discriminate against trades in such commodities.

THE REPLY OF THE TRADE.

In the letter to the Chancellor dealing with this communication, the Cinema Tax Abolition Committee say:—

"You comment on the fact that all trades throughout the country, as well as the Entertainments trade, have been adversely affected by the general depression. That is, of course, true, and this trade has never asked for protection against normal fluctuations in its business. What it does ask is relief from the abnormal taxation, averaging 25 per cent. on gross turnover, which is additional to the taxes paid by all other trades and which no other industry has to bear, or, in fact, could bear. If this heavy tax on turnover was imposed on any other industry in the country in addition to the normal burden of taxation, its vicious and disastrous effects would quickly become evident. So long as the cinema trade is crippled and shackled with this enormous tax, it will be impossible for it to respond in time to any general improvement in trade conditions.

"The second point you raise somewhat astonishes us. You say that the Entertainments Duty 'does not differ in principle from any other indirect tax, and that it no more discriminates against the Entertainments trade than the Duties on dutiable commodities discriminate against the trade in such commodities.' Such a statement does not bear a moment's examination. The dealer in beer, tobacco or sugar suffers in turnover by abnormal taxation, but incurs no loss if his trade dwindles to vanishing point, other than the losses represented by overhead charges. In other words, if he does not sell the commodity in question he has it on his shelves for sale in succeeding weeks.

"The cinema owner is in a radically different position. Practically all his costs are running costs. The commodity he sells vanishes automatically at the end of the week, and if, owing to special taxation, his business vanishes, his loss is complete. Unlike the dealers in a commodity, he cannot carry over his stock for sale next week, but has to purchase an entirely new stock, which again automatically becomes valueless at the expiry of that week. The dealer in tobacco, beer or sugar doubtless does suffer by the tax on those commodities, but only to the extent of the reduced profit consequent on a reduced turnover. The cinema exhibitor loses everything, for he must carry on his show (in other words, he must consume his stock) whether he has one patron or a thousand. To say that there is no discrimination in such a tax is a misuse of words. The only similar position would be if every other dealer in a taxed commodity had his stock destroyed at the end of each week, and had to face fresh capital outlay for the purchase of new stock each Monday morning.

"In point of fact, this trade has the best reasons for knowing how the Entertainments Tax differs from other forms of indirect taxation. You will not forget that we already pay a heavy 'indirect tax' both on raw stock and on negatives—a tax against which no objection has been raised. The Entertainments Tax is additional to that special tax, and bears no relationship to it whatever, either as regards incidence or effects. If you recognise no difference in principle, we cannot understand why a new and troublesome machinery was created instead of the existing 'indirect tax' being increased.

"We repeat, the Entertainments Tax is a tax which *does* discriminate against the Entertainments trade as no other trade is discriminated against, and by its peculiar and doubtless unforeseen effects is destroying the industry on which it is levied."

SHOWMEN AND THE TAX.

Hard Case of the Small Man.

There is probably no class in the entertainment world on which the incidence of the Tax has fallen more heavily than on the travelling showman.

The Showmen's Guild have not been inactive, however, and their case has been ably set out in a statement drawn up and signed by Mr. Patrick Collins and Mr. William Savage—respectively president and general secretary of the Guild—and communicated to the Prime Minister and the Chancellor.

The reply of the Prime Minister is that "he has been in communication with the Chancellor of the Exchequer, and fears it will not be possible to accede to the request" which has been made. The Chancellor's acknowledgments, so far, have been purely formal.

We quote the bulk of the case made out for the showmen, which is as follows:—

"The travelling showmen, with their novelties, and harmless, yet healthful amusements, have become part of the social life of the peoples of this land.

"During the war most of the more able-bodied men volunteered for national service, having done valiant service at home and abroad. Those unable to serve in this way did their bit by engaging in national service of various kinds.

"Upon returning to their former calling of travelling showmen, they soon found that a war tax had been created and enforced which created responsibilities and obligations they had never experienced or dreamed of, and these they have honestly endeavoured to carry out, but to-day they find it impossible to pay this tax and get a living.

"The great depression in trade, unemployment, and restricted spending capacity of the people, has so reduced the receipts of the travelling showman that they are now faced with the greatest crisis in their lives, being within the starvation line, and unless some relief is granted, by the removal of this tax, they will be swelling the ranks of the unemployed and compelled to receive the unemployment dole.

	£	s.	d.
The weekly gross receipts of the travelling showman average about	10	0	0
Against this there is the Entertainment Tax of ½d. charged on the admission of twopence, which amounts to	2	10	0
	£7	10	0

"There has to be deducted from this account ground rent, light, heating, wear and tear, keep of horse, etc., amounting to, say, £5, which leaves the net weekly result of fifty shillings, and it will be at once seen that to keep himself, wife, son or daughter who work the show it is impossible for them to live.

"The originators of the Entertainments Tax had in their mind, no doubt, the more expensive form of amusement, but in practice the penny showmen have been caught in this net, which to-day has reduced them to starvation point."

The Showmen's Guild is by no means inclined to let the matter rest, however, and is now getting members of Parliament interested in their case for consideration and remission.

A deputation is being arranged to meet several members of Parliament at the House of Commons almost immediately so that they may be personally made acquainted with the claim for exemption, also the branch secretaries are being asked to arrange forthwith for a meeting to be held upon the various fairgrounds where the fairs are now and will be held, and to pass a resolution calling upon the Chancellor to exempt the travelling showmen from the operation of the tax.

FURTHER FACTS AND OPINIONS.

TAX IN EXCESS OF NET PROFIT.

REF. NO. E 296 (YORKS).
Amount paid in tax £1,050 17 9
Excess over net profit 841 0 0
Tax has caused patrons to occupy cheaper seats, spending same amount as before, and also to come once weekly only where formerly they came twice per week.

REF. NO. E 297 (ESSEX).
Amount paid in tax £350 0 0
Excess over net profit 150 0 0
Tax has affected business by being unable to increase prices of admission.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—Robert Courtneidge's company in "A Safety Match," including Cathleen MacCarthy and A. E. Wilmington Barnes.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—"The Story of the Rosary."

ACCRINGTON.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—Visit of Mr. Hubert Woodward's company in the comic opera, "The Chocolate Soldier."

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, junr.—Messrs. Macdonald and Young's company is here with Mr. Macdonald's comedy, "Nothing But the Truth," which is well presented by clever artists.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Asst. A. M., Mr. Jesse Burslem.—Mr. Harry Korris presents the revue, "Don't Worry."

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. E. F. Gaunt; Mus. C., Mr. T. Grafton Tottern.—This week's attractive bill includes the Ben Bojaama troupe of Arabs, who present a thrilling act as acrobats, tumblers, &c.; the Bros. Obo, popular laughing comedians; Betty and Doris Hare, the "Jazz Girls"; Frank Ally, comedy novelty speciality act; Victoria Maitland, in a pleasing selection of old ballads, including song scena, "Caller Herrin"; the Decunas, in "items of distinction"; and the Two Carmens, harmonising duettists.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P., R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—"Brown Sugar" is proving very successful here this week. Leon M. Lion's Co. includes Miss Eileen Beldon in her original part of Stella.

PALACE.—D., Mr. W. S. Pearce.—"Oh! Laugh," with Billy Caryll and Hilda Mundy in their old parts, is on a welcome return visit, and this popular revue maintains its hold on local audiences.

PUMP ROOM.—D., Mr. John Hatton.—The talented young pianist Nan Dove appeared as soloist during the early part of the week.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—The Ulster Theatre Co. are paying a return visit, and on Monday produced "Loaves and Fishes," an Irish comedy, which proved such a success when originally presented at this theatre a few months ago. Another attraction was "The Mist That Does Be on the Bog." Last night (Tuesday) "The Drone" and "The Jew's Fiddle" were staged.

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobier; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Mr. Wal Langtry, a big favourite here, whose humorous songs have been hugely enjoyed. L'Incognita and John Amadio, the phenomenal soprano and flautist, are accorded an enviable reception; and Miss Ina Hill's cultured vocalism gains her deserved encores. Mr. Frank Benson, comedian, is paying a welcome return visit, and Mr. Terry Wilson is an accomplished light comedian with some good songs. Also billed are the Manetti Troupe of acrobats; Carlotta Mossetti and company, in smart dances; Julot and Pierro, entertainers; and Bobbie and Beattie.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Jack Cunard and Sister, novelty dancing entertainers; and Flora and Alberta in comedy acrobatic and juggling speciality.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neil; Mus. D., Mr. J. Whitelock.—A strong combination comprises Daisy Wood, the popular comedienne; Jack Cook and Sidney Lennox, in a musical mélange; the Henry J. Corner, in their well-known "Symphonia"; Alice Craven, Howe and Hogarth, Alf Thomas, Ruff and Tumble, Van Dock, Frillo, and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Macdonald and Young's "The Maid of the Mountains" company are on a welcome return visit.

BLACKBURN.

THEATRE ROYAL.—P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—George Edwardes' musical play, "Sybil," with Miss Nora Guy in the title-rôle.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Capital varieties are provided by Rupert Ingalese, Alexandre, Stanford and Allen, Frank and Elsie, Hugh Ogilvie, J. E. Mestrye, and the Famous Five Wartons.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Ruby Miller and company in "The Edge o' Beyond" is the attraction this week.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Matheson Lang's company, in "The Wandering Jew," the title-rôle being played by Murray Carrington, is paying a first visit.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme is headed by Muriel George and Ernest Butcher, Gus Fowler, Edna Maude, Iris and Phyllis, &c.

BLYTH.

THEATRE ROYAL.—G. M., Mr. George E. Crow.—Greene Brothers present their amusing musical comedy revue, entitled "It's All Fun," and have a well-balanced company.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Cocte Suggit; Mus. D., Mr. E. Gram.—Harry Weldon, Versatile Three, Bert Errol, assisted by Ray Hartley and Gordon Stewart, Fandor Troupe, Norman White, the Great Richardini Troupe, and Dorothy Lena.

THEATRE ROYAL. — M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"Tons of Money."

PALACE PIER THEATRE.—L. & G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"At the Villa Rose."

WEST PIER THEATRE.—M., Mr. A. W. Schuley; Mus. D., Mr. Harry Crapps.—"Daddy Long-legs."

GRAND.—P., Mr. Andrew Melville; G. M., Mr. Leedham Bantock; A. M., Mr. J. Thomas; Mus. D., Mr. Phillips Vierke.—Alexander Marsh and Carrie Baillie in "Plays of Shakespeare."

BRISTOL.

PRINCE'S THEATRE.—M. Ds., Mrs. Jas. Macready Caute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Caute; Mus. D., Mr. Geo. R. Chapman.—The attraction here for this week is "The Garden of Allah." The company is an exceptionally large one, headed by Stephen T. Ewart, Lilian Hallows, Hamilton Stewart, and Clifford Spurr.

THEATRE ROYAL.—P., Bristol Theatres, Ltd.; R. M., Mr. J. Windsor Stevenson.—The drama, "The Honeymoon Express," played by a first-class company.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Felice Lyne, the well-known prima donna, heads the programme here; another prominent attraction is the Hedges Brothers and Jacobson, who present a fine musical act. Other turns are Frank Elliston, in his laughable farce, "Dear Old Bean"; Leo Karavaieff, Russian dancers; Dan Leno, Junr., a comedian and dancer of great merit; Elsie Bower, who sings and dances very daintily; The Charibert Bros., whirlwind dancers; and Keyes and Kodey, comedians, in a new double act.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Reigo; Mus. D., Mr. Geo. A. Main.—Mr. Albert de Courville's success, "Pins and Needles," is here this week, and is proving a great draw.

BURNLEY.

VICTORIA OPERA HOUSE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—Mr. A. C. Beattie presents his first-class company in "Sally in Society," Lancashire musical farce.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—Thos. F. Convery presents his comedy revue, "Cheerful Days."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—The Bassans, sensational entertainers; Victor and Velma, athletes; Billy Fern, comedian; Charlieri Brothers, in a musical novelty act; Scala and Lilian, music and comedy; The Westminster Singers.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—Arthur Bradford and Charles Regan present the revue, "How Do You Do?"

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee & B. Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Mr. Frederick E. Chabot's company present the musical comedy "Scraps," featuring Miss Marguerite Hickey in the name part.

BUXTON.

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. G. F. Foulston; Mus. D., Mr. Reg. Goddard.—The variety turn is again of an attractive nature, and the pictures for the last three nights of the week are for the benefit of the Devonshire Hospital, &c.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus D., Mr. T. Gilby Briggs.—The George Edwardes' No. 1 Company and production in "The Dollar Princess."

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson. — The pantomime, "Dick Whittington," is staged here by Vera Cook and Jack Igo.

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott.—Alfred Butt and Percy Hutchison's production, "Nightie Night."

ASSEMBLY ROOMS.—M., Mr. G. Park.—Harold Montague presents "The Vagabonds."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Mr. John E. Brady.—The Premier Production Co. present "Boy Blue" panto.

COVENTRY.

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. I. A. Spencer.—Messrs. G. & J. Kirby's company are presenting "The Circus Queen" here twice nightly.

HIPPODROME.—P., the Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright; Mus. D., Mr. H. Parkes.—A well-varied programme is headed by May Sherrard, in her latest successes, and supported by J. Alexander's Grand Opera Singers; Will Gardner, entertainer; Betty and Vivian Heywood, in a novelty act; the O'Shea Girls and Terry, in a clever dancing act; Madge Bilton and May, in "The Wranglers"; and Hinsle, comedian-illusionist, who is assisted by Gertie Rees.

EMPIRE.—L., Mrs. H. G. Dudley Bennett; R. M., Mr. H. P. Young.—The Coventry Amateur Operatic Society are giving their annual performance here this week. "Tom Jones" being presented by a talented company.

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; G. M., Mr. Walter Bellian.—Mr. Robert Courneidge's principal company in "Paddy the Next Best Thing" is paying a return visit, with Miss Kathleen Drago as Paddy.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—A strong variety bill is headed by a musical act, "The Musical Romance," presented by Adrian Samviloff, combining wonderful lighting effects with a charming vocal and instrumental scena. The bill also includes the Kenna Bros., the funny airmen; Rex London, comedian; Jeanne Whiteley, comedienne; Phelps, ventriloquist, and Allen Shaw.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—Mr. Harry Malcolm presents "The Mexicans."

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Musical revue, "Hullo! America of 1922," presented by Jack Goodson.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. V. S. Channan.—Stella Patrick-Campbell presents "The Knave of Diamonds"

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. G. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Catlin's Royal Pierrots.

DONCASTER.

GRAND THEATRE.— P., The Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. Joe Morrison presents "The Dream Girl."

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. H. Tindell; Mus. C., Mr. W. Medhurst.—Mrs. Kimberley and Frank Liston's Co. in Mrs. Kimberley's play, "Tatters." Also Madam Walker's Little Treasures, in songs, dances, and comedy school scene.

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Kate Leslie and Wynne Young, entertainers.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & L., Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The leading attractions here are Mdlle. Terpsichore in a series of dances, marked by perfect artistry and pleasing originality; Victor Kelly, the popular comedian, in his latest successes; and the Real McKays, the Scotch comedy couple. An excellent bill also includes Petro and Leon, in a brilliant gymnastic act; Reg Wentworth, in light comedy and character studies; and Ta-i-Ko, the mystical conjuring Jap, assisted by Miss Oksuma; while the Pictorial News, and a finely-rendered selection by Mr. Hartley's bandsmen complete a thoroughly satisfying programme.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Cora Corina, a versatile artist, and Bert Maco, concertina soloist, &c. Pictures complete.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—The entertainment here comprises selections by the orchestra under Mr. Loseby's direction; selections on the great organ by Mr. G. H. Millers, and a strong picture programme.

LA SCALA.—Resident Director and M., Mr. A. G. Brown.—Some very fine productions are being shown at this luxurious house. The orchestra, under the direction of Mr. F. Routledge Bell, continues to be a specially agreeable feature.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—The H. B. Phillips Opera Company, in "Faust," "Tannhauser," "Maritana," &c.

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Charles Windermere and company, in "Jerry," preceded by "The Devil Pays."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winer; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mrs. Kimberley's company in "One Night of Folly."

GLOUCESTER.

PALACE THEATRE. — P., Messrs. Poole's Theatre's, Ltd.; M. D., Mr. J. P. Poole.—Messrs. Murray, King and Clark's Co. in "Woman to Woman" are playing here this week. A capable cast includes Miss Marcelle Roche as Delorysse and Mr. Henry Lonsdale as David.

HIPPODROME.—P., Messrs. The Gloucester Hippodrome Co.; Booking M., Mr. W. Edward.—Variety holds the boards here, headed by the Hobbe Quartette in excerpts from opera, &c.; Ada Certto, comedienne, a great favourite; Johnny Dundee, comedian; Crissetta, speciality dancer; Fiery Jackson and assistant, in comedy act; Fred and Alder, comedy duo; and Mabie Sisters, in rag-time songs well rendered.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. & J. J. Wright.—Dora Lindsay, in her latest character impressions; Donald Mackay, Scotch comedian; Dorothy and Victor, in a vocal and whistling speciality; Mlle. De Vola and Rex, equilibrists; Pat Clarke, dancing juggler; the Morands, entertainers; and the Five Greta Girls, in song, dance, and harmony.

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Counc. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—Messrs. Macdonald and Young's company is here in the new musical comedy, "Mary."

PALACE THEATRE.—A. M., Mr. C. Chapman; Mus. D., Mr. T. Stevens.—George Shurley presents the Futurists, including Jack Gallagher comedian; Peggy O'Hara, comedienne; Irene Magley, the well-known dancer; and the Shirley Girls.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—Mr. Matheson Lang's company are presenting "Carnival," with George Skillan and Margot Drake in the leading rôles.

GRAND THEATRE. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The revue, "Zig Zag," provides a strong attraction.

PALACE THEATRE. — P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—Les Bastiens, comedy entertainers, and George Jackley, comedian, share the head of the bill. In addition are appearing The Star Operatic Trio; Jack Wallace and Renee, in musical act; Tusco, with his accordion; George Parr, mimic; Jessica Way and Paul Thornton.

VICTORIA HALL.—The British National Opera Co. are appearing here for the week. "Mozart's Magic Flute" was successfully performed on Monday night. The repertoire includes "Sampson and Delilah," "Tristan and Isolde," "Madame Butterfly," "Faust," &c.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt. — Mr. Albert Douglass presents the eminent comedian, Wilfred E Shine, in two plays by Vincent Douglass: Monday, Tuesday, Wednesday, "The Jeffersons"; Thursday, Friday, Saturday, "The Partners."

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston.—Doris York, character comedienne, and pictures.

HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. L. G. Shrive.—Andy Brothers and Brooks, in a farmyard absurdity; Reg. Ewin, the happy-go-lucky comedian; Pip and Melinder, miniature mirthmakers; and pictures.

HUDDERSFIELD.

ROYAL.—M. D., Mr. Alfred Wareing.—The D'Oyly Carte Opera Company in Gilbert and Sullivan's operas.

HIPPODROME.—R. M., Mr. J. Alban Newton.—Nelson Keys is presenting here "Polly With a Past," with Gwyneth Keys as Polly Shannon, and Cyril Cunningham as Guy Bolton.

PALACE.—R. M., Mr. Fred Haming.—Here are Harry Anthony's Australian Entertainers in "Issues," and introducing a sketch, "The Dud Dream"; and the Sentimental Blokes, in musical comedy and impressionists.

ILKESTON

COLISEUM. — Licensee, Mr. Samuel Lloyd; M., Mr. Douglas L. Watson.—The Great Morritt, the mystery man; Madge Goodall, double-voiced vocalist and dancer; J. C. Harold, Comedian; Lena and Lewis, present "Pastimes in Old Kentucky"; Haigh, ex-Scotland Yard detective; Bobby and Betty, vocalists and dancers; Barnes Brothers and Watson, in comedy club juggling display.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robinson.—Mr. A. Harris is presenting Ann Welfill, supported by powerful company. On the first three nights "A Perfect Day" will be performed, on Thursday "A Fool in Paradise," on Friday "One Night," and on Saturday "Garden of Sleep."

THE EMPIRE.—M., Mr. Tait.—Vernon Cellsus, the white wizard, is appearing here this week in an interesting entertainment.

THE KINO.—M., Mr. Percy Dawsone.—This week Sam and Eadie, the syncopated saxaphonists, are here.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—First visit of the successful comedy, "Brown Sugar," presented by Mr. B. Mainwaring Dunstan's company.

KETTERING.

COLISEUM. — L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; Mus. D., Mr. W. Sturman.—William Watson and company present the burlesque musical comedy, "Snookered."

LEAMINGTON.

THEATRE ROYAL.—Sole O., Mr. Watson Mill; Mus. D., Mr. Isaac Hudson.—This week the Six Brothers Luck appear in the musical extravaganza, "What Next."

COLONNADE THEATRE.—R. M., Mr. John Halifax.—The variety this week is provided by the Two Lillys, in their speciality act, "Sun Land."

ROYAL SPA CINEMA.—P., Mr. J. Rowland Crowdey.—Kidd Love, in a novelty act, supplies the variety; and pictures.

LEEK.

GRAND THEATRE.—P., L., & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Mr. F. W. Crossland.—"Lasca" and other pictures; Magin and Kerbel, rag-time boys; Percy Val, acrobatic comedian.

PICTURE HOUSE. —P., L., and G. M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—"Iris," "Passers-By," and other films.

MAJESTIC KINEMA.—P., L., & G. M., Mr. and Mrs. Wyndham Booth; Mus. D., Mr. Percy Eaton.—"The Prey," "God of Luck," comedies, and news of the day.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—A. C. Brocklebank is presenting the second edition of his comedy revue, "Behind the Scenes."

LONGTON.

EMPIRE THEATRE.—P., Mr. W. Hall; B. M., Mr. Norman Edwards.—Variety, including Jack Barlow, entertainer.

REGENT THEATRE.—L., Mr. J. Bramson; M., Mr. W. Sharples.—The W.B. production, "Peep O" revue.

MAIDSTONE.

PALACE THEATRE.—P., Maidstone Entertainments, Ltd.; M., Mrs. P. D. Elbourne.—A. C. Astor, ventriloquist; Olga Sydney, the brilliant impressionist; Lole Conn, the musical mystery; Emerson and Johnson, comedy cycling act; Cara Magda, graceful trapezist; Anita Hayes, dainty comedienne; and Joan Downing, Australian contralto; and Jean Melville at the piano, in a delightful musical scena, complete a strong programme.

MIDDLESBROUGH.

EMPIRE.—P., The Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—Heading the bill is P. S. Selbit's amazing scientific feat, "Sawing Thro' a Woman." Other excellent items are contributed by Gladys Beckley, soprano; Tess and Flo Leroy, refined entertainers; Jim Nolan, novel comedian; Carton and Andrew, assisted by Ellis Williams, the eminent Welsh tenor, in a smart vaudeville performance; Ped Parren, clever paper-tearer; and Belle Isobel, in her latest successes.

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Some charming songs are sung here this week by Jessie Poole, soprano. In addition, H. B. Warner films are also shown.

NEATH.

GNOLL HALL. — P., The Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—This week's programme includes Les Grandes Haly's revuette, introducing sparkling music, catchy songs, graceful and expert dancing; an act of brilliancy. Also pictures.

PALACE. — P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The management have generously arranged a benefit on behalf of the Galvanising and Kelp Works, who will introduce their party of twenty-four musicians, in special selections. Bert Davies, Welsh patter comedian, appears in his latest successes. Pictures complete.

NORTH SHIELDS.

THEATRE ROYAL.—P., Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. Ernest W. Palfryman's company in revue, "Gold and Glitter."

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—La Fleur, in pictorial art studies; and pictures.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. I. H. Ferguson; Mus. D., Mr. John Armstrong.—Warm appreciation was accorded the George Edwardes Company when they presented a capital performance of "A Southern Maid" on Monday last. Miss Doreen Langton created enthusiasm by her spirited acting and charming vocalism in the rôle of Dolores. A virile performance of Chiquita came from Miss Mabel Munro, and bright impersonations were given by Miss Betty Drew (Lady Julia) and Miss Doris Delorme (Lady Mendie). Mr. Harold E. Pearce sustained the part of Sir Wellboughby Rawdon with his usual ability; Mr. Joe Nightingale submitted an effective study of Walter Wex; Mr. Harold Thorley aptly portrayed the fierce Francesca del Fuego; and Mr. Josh Dixon made a quaint and amusing Todo.

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—Patrons are greatly interested in the visit of Miss Viola Tree and company in "The Eleventh Commandment," and an enthusiastic demonstration awaited them on Monday.

EMPIRE.—P., Moss' Empires, Ltd.; M., D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—Max Darewski wins hearty applause for his clever and acceptable selections; The Femina Quartette present their enjoyable musical ensemble in effective and attractive manner; diverting humour emanates from Eric Barber and company in their comedy sketch; Victoria Carmen submits enjoyable musical items; and warm praise is earned by Rolf Slater, comedian; Mullawney Bros., comedians; and the Two Fishers, in a novelty act.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—The musical revue "Short and Sweet" makes capital fare by its brightness, staging, and whole-hearted fun. The vivacious Ida Crispi enters heart and soul into her part, and the entertaining footing of Uty Rowlands keeps the house in constant merriment. They are well supported by Dan Young, Maggie McLean, Bessie Wood, Jenny Roy, Daisy Naylor, Harry Hanson, Arch. Radford, and the Wallace Male Singers.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—Cecil Barth's company in "The Private Secretary."

HIPPODROME.—P., Messrs. Bostock & Fitt.—A. D. Robbins, Three Laurels, Dorothy Leigh, Bert Groves, Ronald and Kimmburgh, Doroswami, Marcus.

THATCHED PICTURE HOUSE.—P., Bond & Sons; M., Mr. G. Starkey.—Vasey and Ramsey, Florence Kendall.

ELECTRIC CINEMA THEATRE.—P., F. H. Cooper's, Ltd.; M., Mr. W. Pepper.—Ivy de Verne, Bella and Morris.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Lionel Bute is presenting "The Sign on the Door," with a powerful cast, including Edward Cooper, Margaret Swallow, and T. A. Shannon.

REDDITCH.

PALACE.—R. M., Mr. A. Beaufort; Mus. D., Mr. Gus Heck.—Haldane Crichton presents "The Very Idea."

ROTHERHAM.

HIPPODROME.—P., The Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. George E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—An excellent variety entertainment includes the special engagement of Linga Singh, in his magical efforts, which are beyond praise; the Westwoods, in a novelty juggling and cycling turn; and the Musical Burglars, burlesque artists, are also well received; whilst other interesting items are provided by Jack Blair, comedian, in character studies; Harvard and Elise, in their latest success, "The Lady Conductor"; and Cissie Cameron, comedienne and dancer.

RUGBY.

HIPPODROME. — P., Rugby Hippo., Ltd.; M., Mr. Courtenay Arundel.—Cecile Barclay presents "The Second Mrs. Tanqueray" and "The Great Adventure." The cast includes Cecile Barclay and Rupert Lister.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. Moorhouse; R. M., Mr. Geo. Brelsford.—Beresford and Pearce presents the circus revue, "Bare Backs."

ROYAL HIPPODROME.—P., Mr. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—Fred Le Clen presents the musical farce, "The Belle of Madrid."

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Mr. J. F. Nettlefold's Co. are here in "Thank You, Phillips," including Mr. Charles Barrett and Guy Vivian and powerful company.

THEATRE ROYAL. — L. & M., Mr. Matthew Glenville.—The Aivas; Bert Page, star comedian; Renee and Syd, in songs, dances, and chatter; Walmer and Worsey; Winstole, ventriloquist and mimic; Darie and Gus; in speciality; and the versatile comedian Walter Ford.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—The Macdona Players, in Bernard Shaw Repertory Company, including Miss Florence Jackson and Mr. Terence O'Brien.

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Les Tumilet, the human top; Alan Martin and Tony Castle; Ally Benson, dame comedian; Ralph Howard, in melody and monologue; Little Vera Kitchen; Dolce Cariello, Anglo-Italian; and the Damiens gladiators.

HIPPODROME. — R. M., Mr. Mark Lorne.—W. H. Worsley presents the revue, "Sparklets," featuring Dalton Payne, Edith Beverley, Alf. Bish, and the Scotch Jazz Band.

SOUTHEND.

AMBASSADOR'S THEATRE.—P. and M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Macdonald and Young present the well-known farcical comedy "Fair and Warmer."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek. — Isobel Elsom and Co.; Bichette, the sea lion comedienne; Four Vrees, gladiator and plastic act; Nellie Nora, instrumentalist; George Lee, comedian; Audrey Knight, character studies.

STOCKPORT.

THEATRE ROYAL.—Sole O. and M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. and S., Mr. Cyril D. Revill.—Messrs. Clarkson present their revue, "Hello, Blackpool."

HIPPODROME.—P. & G. M., Mr. J. H. Stansfield; R. M., Mr. E. J. Lyons.—Messrs. Priest and Walker present The Noodles, novelty musicians, in "A Bar of Music." Others appearing are Black and Brown, coloured comedians; R. W. Willey clog dancer; Phil Bransby, character comedian; Zona and Milroy, entertainers; Tom E. Hood, character comedian; and Violet Trevenyon, in her latest successes.

STOURBRIDGE.

ALHAMBRA THEATRE. — P., Mr. Douglas C. Phelps; M., Mr. John M. Phelps; A. M., Mr. Geo. Walsh.—The Du Gray Musical Productions present the up-to-date musical comedy play, "Girl o' My Heart."

SWINDON.

EMPIRE.—P., Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, jun.; M. D., Mr. Oswald Bentley.—Payne's Production stage "Wedding Bell(e)s."

WOLVERHAMPTON.

GRAND THEATRE.—Sole L. & M., Mr. E. H. Bull; Mus. D., Mr. Arthur Jackson.—Alfred Butt, in conjunction with Macdonald and Young, present "Mary."

THEATRE ROYAL.—P., Kimberley's, Ltd.; M. D., Mr. and Mrs. F. G. Kimberley; M., Mr. Edwin T. Kisbey; Mus. D., Mr. Harry Bradley.—The Sydney Syndicate present "There You Are, Then."

HIPPODROME.—M. D., Mr. Charles Gulliver; M., Mr. J. W. Kilgour; Mus. D., Mr. Arthur Grimmett.—Violet Black, supported by Charley Bell, in the sketch, "In the Tube"; Hilda Nelson, with Patricia Rossborough (pianist) and Peter Muscant, present "Gems of Melody"; Lily Hayes, comedienne; Frank Sylvo, comedy juggler; Daunton-Shaws, cyclists; Carr Lynn, comedian; and Tubby Turner, burlesque comedian.

WORCESTER.

THEATRE ROYAL.—P., Tours, Ltd.; L. & M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—Mr. E. B. Seener is presenting the musical revue, "A Trip to Paris."

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WEDNESDAY, APRIL 5, 1922.

RIDDLE OF THE IMPROVIDENT.

THE customary question was propounded at the annual meeting of the Royal General Theatrical Fund held on Friday, a report of which appears on another page—why do not more of the profession avail themselves of its undoubted advantages? The fund was started upwards of eighty years ago by a few theatrical folk, who thought it was time members of the profession were given the opportunity of helping themselves. QUEEN VICTORIA was a liberal supporter of the Fund, and in 1855 granted it a Royal Charter.

A Profitable Investment.

To commemorate the success of the Association during the first seven years of its existence CHARLES DICKENS answered the call to preside at the first Festival Dinner in 1846, and since that date Festivals have been held annually—with the exception of during the war—under the presidency of the highest in the land, including KING EDWARD (then Prince of Wales). Thus members reap the benefit not only of their own subscriptions, but of munificent donations of friends and well wishers.

In 1851 CHARLES DICKENS again presided at the annual dinner, and in the course of his address said, after a reference to the great exhibition of that year: "The fund is represented by no great architectural edifice; it is, nevertheless, as plain a fact, rests upon as solid a foundation, and carries as erect a front as any building in the world! There it is; judge it for yourselves!"

If the great novelist could find such words to say about the Fund when its resources stood at £5,000 odd, how much more do they apply now, when its assets exceed £81,000!

In these circumstances it is not surprising that the question is repeated: "Why is it that not more of the members of the profession are members of the Association?" Is it because they do not realise the advantages to be gained by membership?

We may briefly summarise the benefits available. They partake both of the nature of an annuity and a life insurance. For a very small subscription annuities ranging from £40 to £120, according to the amount of the subscription and the age at joining, are assured, after twelve years' membership, at the age of sixty, or before if the member is incapacitated. A Samaritan Fund provides for the maintenance or benefit of those who, after seven years' membership, become permanently incapacitated by accident or infirmity from following their calling. Any member may at any time withdraw from the Association, and receive back half of the subscriptions paid. If a member dies before the age of sixty, the whole of the subscriptions paid will be refunded to his or her legal representatives; and if a member dies after reaching sixty and is in receipt of an annuity, his legal representatives will receive the proportion due from the date of the last instalment until the day of death, and in addition a sum equal to a year's annuity.

Annuities on Easy Terms.

The door of the Association is open very wide, and admits actors, actresses, dancers, singers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters, who have followed their avocations as a means of subsistence in one or more theatres in the United Kingdom for a term of not less than three years preceding their application.

Reconsideration of the benefits enumerated above leaves us still wondering why the membership is not greater. It ought to be ten times as great as it is. It is an open question whether it ever will be, and we are left in doubt. Its benefits are on a scale of almost incredible liberality. Why the workers mentioned in the schedule do not seize upon so favourable an opportunity to make provision for the rainy day that is bound to arrive is a problem we are quite unable to solve.

THE PLAY IN PARIS.

New Palais Royal Farce—Operettas at Capucines and Theatre Daunon—Grand Guignol's New Bill.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—On Wednesday M. Gustave Quinson presented, at the Theatre du Palais Royal, a vaudeville in three acts, "La Seconde Nuit de Noces," by Paul Bilhaud, M. Hennequin and P. Veber, which is well within the traditions of the famous playhouse. Plantin is a great chemist solely devoted to his studies and sadly neglecting his wife, so naturally she takes a lover, Carignan, and is anxious to obtain a divorce. With this object in view she pays a matrimonial agency to frame up a "flagrant delit," after scheming to catch the unsuspecting professor with a clever, vicious little creature posing as an innocent, admiring student. By the aid of a glass of doped port Plantin falls a ready victim, and the wife has ample proof of his infidelity. But the hitherto unkempt chemist is henceforth a changed man. He travels under an asumed name; has his hair cut, wears silk socks, goes in for numerous flirtations, and soon becomes a famous beau. At Trouville he again meets his former wife, newly married to the young puppy she previously adored. The second husband becomes the intimate friend of the former one. Carignan has never seen Plantin, and naively tells him of the plan by which he was led astray. The "innocent maiden" is now posing as the professor's spouse, and she is quite worn out by the life of pleasure. The denouement, as anticipated, exposes the ex-husband making love to his former wife and easily winning her fickle heart. They have a second honeymoon, crudely indicated by the title, and on the pretext of brutality the bride relegates the new husband to another hotel, while the former one occupies his place. It is rollicking farce, splendidly played by Le Gallo (as the reformed professor), Duvalles (as a devoted student), Louvigny, Mmes. Templey, Maud Loti, Ellen Andrée, and an excellent company. There are, of course, the numerous quaint side-situations, so important in a good Palais Royal farce.

"Nonnette."

Such is the title of the three-act operetta by André Barde, music by Charles Cuvillier, admirably produced by Berthez at the Capucines last Tuesday. It is light and airy, dealing with Venetian society during the Renaissance period. Rosalba, an elegant courtesan, is the favourite of the Inquisitor, and consequently a powerful person in the Republic of Venice. Fearing Florentine may ultimately replace her when the Inquisitor seeks fresh faces, as is his wont, and evidently anxious to keep him in the family, Rosalba does not hesitate to oust her rival by introducing Nonnette, her cousin, just home from a convent. But Nonnette is as cunning as she is pretty; she manages to keep the Inquisitor in a good humour and yet at a distance, while the unscrupulous Rosalba retains her supreme position. This trifle, richly staged, is rendered by a homogeneous troupe, headed by Mme. J. Perriat and M. Castelli. The costumes are particularly remarkable, and the tiny Theatre des Capucines has another success likely to last the remainder of the season.

Grand Guignol.

Judging by the frequent change of bills in the little temple of M. Choisy, which is universally known as the Grand Guignol, long runs are a thing of the past for this class of mixed entertainment. The new programme is nearly up to the usual high-water mark of the two extremes with two so-called comedies and a couple of thrilling dramas. "L'Ombre d'une Fleur," one act, by F. Duthuit and E. M. Laumann, depicts the revenge of a Chinaman who smothers his unfaithful wife and her lover after having prepared their coffin. But a servant stabs the jealous husband, so that he also is finally disposed of at the same time. "Le Kama Soutra," with a sub-title, "Don't Play With Fire," sketch, by Regis Gignoux, teaches how a bad book may affect a respectable family. This particular volume is left behind by a servant, and is read by Jean and Marcelle after a game of tennis; then a sedate widow becomes interested, followed by a middle-aged gentleman studying the naughty pictures, with the result of double love intrigues. It is all somewhat risky, but written in amusing style.

"Ta Bouche."

The new operetta presented by Jane Renouardt at her Theatre Daunou last night (Saturday) is a certain success. The catchy, breezy ditties were encored and the artists enthusiastically applauded by a critical première audience. The book of "Ta Bouche" is by Y. Mirande, with additional lyrics by A. Willemetz, part-author of "Phi-Phi," while the score is by Maurice Yvain, who has revealed himself as a brilliant musical-comedy composer. The plot concerns the marriage of a pseudo-duke's son with a so-called Countess whose mother is ruined but grows rich before the finale. The three acts are laid in casinos where the numerous characters meet. Theseôles are impersonated by that clever comedian, Victor Boucher, Gabin, Mlles. Jeanne St. Bonnet, Mary Hett and Jane Cheirel. The orchestra is conducted by Mr. Le Bailly.

THE IMPORTANCE OF BEING HAPPY.

COMEDIENNE WITH A CONTENTED MIND.

By GERTRUDE LAWRENCE.

No great artist can be really great unless, in addition to natural talent, she is the fortunate possessor of innate happiness, or its near relation, peace of mind. No chorus girl can do justice to herself, or to her show, if her mentality is overshadowed with some trouble, real or mythical. If artists, great or small, are thinking of something else besides their work, the entertainment they should give lacks spontaneity and falls far short of the artistic. They themselves suffer, and the public who pay to see their performance do not get value for money.

Catching the Spirit of Fun.

The importance of being happy or of catching the spirit of fun must be especially realised by the comedienne, for her line of attack on the laughing susceptibilities of the public is more subtle than that of the average male comedian, who may make capital out of his appearance,

[Photo Wager, Bristol.

GERTRUDE LAWRENCE.

his grotesque manner of speech, his very plaintiveness, which may be an actuality, whereas his feminine equivalent has got to rely far more on her personality, her daintiness, and her infectious sense of comedy, should it be infectious.

If a comedienne doesn't feel happy, she is powerless to make her audience feel that way, and to achieve happiness and a contented mind, which breeds confidence and good humour, is to live healthily, and to avoid those alleged pleasures which produce only the neurotic.

If I were unable to enter into the spirit of comedy which prevails throughout "A to Z," at the Prince of Wales' Theatre, my work would cease to be the pleasure it is, life would be a burden, and I should be a burden to myself. The artist who derives a genuine enjoyment from her work is the one who succeeds; if she really feels in her element, her audience is quick to appreciate it, and is immediately responsive.

A Feat of Memory.

One of the notable successes in "A to Z," I think, is Mr. Dion Titheradge's amusing sketch, "The Green-eyed Monster," which, as "The Era" readers know, is first played as a straightforward comedy, and afterwards repeated backwards, literally, in speech and in action.

It amuses me as much to-day as when I first played in it. It is a feat of memory for all concerned to remember all the lines backwards, such as "Silly be don't, George!" and Mr. Buchanan remembers and renders his lines in such a fashion that I enjoy it as much as the audience. His performance is never quite the same; the change, slight as it is, is always for the better, and he gets a new kind of laugh every time. This is the first instance I have come across of literally "knowing a thing backwards." Every time I go on in this sketch I am tickled by the idea, and if the audience are "tickled" as much as I am, and I think they are, they must get some good fun out of it!

Living the Part.

In the Ronald Jeans sketch, "The Kiss," I always realise, as much as the audience, the humour of the husband, as well as the lover, being discovered by the wife kissing the maid. The wife in the first instance was going to commit a serious wrong, but found her lover worthless, and thought her husband straight and better than she was, only to discover him later committing the same offence as the lover, i.e., kissing the maid. I play the maid. Conscience free as I am, forgive the egoism or optimism, call it what you will, I temporarily live the part of that maid, and see the humour of the situation as she would.

"Rough Stuff" is my greatest opportunity for character comedy. Looking like a hairy little char pulled through a mangle, I pine for a man to be brutal, and he comes along, in the somewhat dominating person of Mr. Guy Grahame. Instead of letting him "kick me down stairs," I treat him rough, and theoretically or theatrically, knock the stuffing out of him. Honestly, I feel the part, or I should find no pleasure in it, nor be able to give pleasure to others, which I think and hope having read my critics, I succeed in doing

THE DRAMA IN AMERICA.

"The First Man"—"The Truth about Blayds"—"Back to Methuselah"—"The Hairy Ape."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 18.—Eugene O'Neill sets us wondering what subject he will tackle next. In a play called "The First Man," produced last week at the Neighbourhood Playhouse in Grand Street, he has put forth a work devoted largely to obstetrics. Running in a morbid vein, it is characteristic of the familiar tendencies of the dramatist's mind and thought. The narrow, mean life of a small village in Connecticut is the background of his story, and in its oppressive atmosphere take place the grim details of a domestic tragedy. The prospect of a child being born to them causes trouble between a selfish author and scientist and his young wife, who is a victim of jealousy and slanderous gossip on the part of her husband's relatives. He was about to take her with him on an exploring expedition, but has to change his plans. The members of his family misunderstand his feelings of disappointment and dislike for his unborn child. Their hatred of his wife leads them to the conclusion that he does not believe he is the child's father. Their slanderous suspicion is directed against one of his boyhood friends in the village. In the third act the husband's study is shown, and in an adjoining room his wife is in the agony of childbirth. Her moaning can be heard as the other members of the family give vent to their evil suspicions. The mother dies, and in the frenzy of his grief the father declares he will never set eyes upon the child. But when he discovers what has been in his relatives' thoughts he relents. The revelation of the cruel suspicion in which they have held his wife softens his heart, and he turns his hatred against them—all except the understanding old great-aunt, who will rear the child, and make a new will in his favour, disowning the whole crew of oily hypocrites, whose real characters have been brought to light. An interesting study and portrayal of some of the most contemptible traits in human nature is this play, the distressing realism of the third act being relieved to some extent by the humorous satire of the rest of the play. Augustin Duncan produced the play, and acted the part of the husband, Curtis Jayson.

"The Truth About Blayds."

This three-act play, by A. A. Milne, has made a hit at the Booth Theatre. As that amusing comedy, "Mr. Pim Passes By," was a current attraction here until recently, and "The Dover Road" is still playing to big business at the Bijou Theatre, Mr. Milne has narrowly escaped seeing three successful plays from his pen running on Broadway simultaneously. In the play under notice, O. P. Heggie, the favourite English actor, appears as Oliver Blayds and gives a vivid portrayal. The rôle of the self-sacrificing daughter, Isobel, is finely acted by Alexandra Carlisle, while Vane Featherstone, Ferdinand Gottschalk, and Leslie Howard are excellent in the other important rôles. Winthrop Ames has produced the play in an excellent manner.

"Back to Methuselah."

At the Garrick Theatre the Theatre Guild has produced the fifth part of Bernard Shaw's "Back to Methuselah," entitled "As Far As Thought Can Reach." It passes in the 320th century, and shows the world as a sort of juvenile Arcady. Man lives without digesting, children are born out of eggs at seventeen, and the Ancients—people some six or seven centuries old—wander about just thinking. The end of existence, it is said, is pure thought. "The day will come when there will be no people, only thought. And that will be life eternal." The scene is described in the programme as "Before the Temple, A.D. 31,920." Among the characters represented are the Ghosts of Adam and Eve and Cain, and the Voice of the Serpent is again in the cast. This fifth and final part of the cycle was not considered as interesting as the previous ones; but it must be admitted that while there is no plot there is a good deal of fun. Incidentally, the author protests against established institutions, such as beef-steaks and double beds. The Theatre Guild is credited with having completed the most extraordinary task that any theatrical institution has ever set itself in America. Lee Simonson's imaginative settings have been a considerable factor in the success of these representations.

"The Hairy Ape."

At the little theatre of the Provincetown Players in Macdougal Street, the above-named play, by Eugene O'Neill, has just been produced. The author takes us up the gang plank of a luxurious ocean liner bound for Europe, and conducts us to the stoke-hole, where the firemen and trimmers vent their discontent in profane and vulgar language. Then we proceed to a sunlit space on the hurricane deck, where, at lazy ease, reclines the daughter of the President of the steamship company's Board of Directors, a dilettante, who has found settlement work "frightfully interesting," and is "simply crazy," to go down among the stokers, and see how they live aboard ship. Arriving there, she is confronted with a big, hairy specimen, stripped to the waist, shouting, swearing, threatening. She gives him one look and faints. A murderous desire to destroy the girl and prove his equality is baulked by his mates. The following scenes show how the stoker tries to grasp the significance of the girl's horror and disgust, and his efforts to retaliate. In the end he liberates a hairy ape of the Zoo to join him in a crusade of destruction. And the gorilla kills him with one squeeze of his arms and throws him into the empty cage. The dialogue of the play has been described as a "torrent of slang." The various scenes are remarkably realistic and effective, although the play is presented on a very small stage.

AS YOU LIKE IT.

Theatrical Reflections

When a play begins to go off, it's taken off.

* * *

And when an actor begins to put on side he's put on one side.

* * *

And when the heights are aimed at by a tragedian, the tragedian is sometimes aimed at by the heights.

* * *

Here's Hoping—

That the little discussion about the Strand play's end will end.

* * *

Arnold Bennett won't give way—it's useless to try conclusions with him!

* * *

The discussion produced by "The Love Match," by the way, was not unexpected. It's usually the end of the match that provides the spark.

* * *

But Not Least.

Cochran, also, has been airing views, and says "Mayfair and Montmartre" will be his last revue. Let us hope, then, that the revue will last.

* * *

Also that, when Easter comes, "Fun of the Fayre" will be accompanied by the fun of the Set Fair.

* * *

Meanwhile, the cold spells worry to theatre-goers, and a member in the Kingsway pit was heard to yell—"Oh, jacket!"

* * *

Sad Times.

Actors have been hit by Lent. Also, by having lent

* * *

"Was Shakespeare thin?" asks a contemporary. And was Bacon fat?

* * *

Mr. James White is giving his racehorses theatrical names. Why remind us of the flat season?

* * *

The Brighter Side.

But, after all, although associated with the flat season, his theatrical horses are pretty sure of good runs.

* * *

"And what do you do in your spare time?" the fallen star was asked; and he replied, tragically, "Act."

TOUCHSTONE.

MISS COMPTON,

In "Other People's Worries," at the Comedy.

WE HEAR—

That Austen Hurgon presented an autographed copy of the music of "His Girl" to the first lady in the gallery queue on Saturday.

* * *

That the management provided everybody with hot coffee.

* * *

That the Adelphi footballers are so pleased with their performance last week that they have formed a club.

* * *

That Mr. A. E. W. Mason had to leave a Wyndham's rehearsal last week in order to have a tooth out.

* * *

That Florence Smithson will soon be seen again in musical comedy.

* * *

That one theatre made special efforts to keep out the boat-race element last Saturday.

* * *

That Frances Wetherall will soon be seen in a musical play.

* * *

That Emmett Adams made a very urgent business trip to Bristol last week.

* * *

That the notice was put up in a certain theatre last week, and taken down five minutes later.

* * *

That the Gaiety music kiosk is doing a brisk trade.

* * *

That Hilda Bayley had 278 wires on the first night.

* * *

That "Nat Madison," the son of Maurice Moscovitch, has joined the cast of "Welcome, Stranger," at the Lyric Theatre.

* * *

That Mr. Madison and Mr. Harry Green were school chums in New York, and hadn't seen each other for over fifteen years until they suddenly recognised each other a few weeks ago.

* * *

That Miss Evadne Price, until recently connected with "The Bird of Paradise" company, has written a new sketch called "Sister Lill," and

* * *

That she is to produce it on the halls shortly.

THE VARIETY WORLD.

The Alhambra Re-opening — Italian Countess for Variety — Liverpool Manager Honoured — Edwin Winter Testimonial Fund.

Alhambra Re-opening.

Next Monday the Alhambra re-opens as a variety house. In the course of a chat with a representative of "The Era" yesterday, an Army officer, who, a few days ago returned from Egypt on a short visit to the Old Country, expressed pleasure at the event. "In the old days," he said, "when we returned from service overseas we used to make our way to the Empire, where we were certain to meet friends with whom we served in days of old. Now the Empire is no longer a variety house. I am confident that Sir Oswald Stoll has done the right thing in opening the Alhambra as a variety house, for I am sure that we old cronies from the East, at any rate, will be able in the future, by coming to the Alhambra, to traverse the circle and "down below," and come across other old cronies whom we have met from time to time in the colonies or elsewhere. The Alhambra will be our rendezvous."

The programme next week will include:—Ella Retford, Renee Kelly in "The Dicky Bird," Will Fyffe, Dixie and John, Cohan and Dorothy, J. C. Glass and Mamie Grant, Syd Howard, Ten Loonies, Ten Tazserwoulths, and Pathé Gazette. There will be three shows daily, 2.30, 6.30, and 8.45, at popular prices, 9d. to 5s. plus tax.

A Happy Party.

Miss Dorothy Ward, and her husband, Mr. Shaun Glenville, Mr. and Mrs. Ernest Edelsten, and Mr. Bert Feldman, have just started on a fortnight's tour of the Continent. The merry party will, we hear, combine business with pleasure during their trip.

Italian Countess for Variety.

Countess Dolorosa Shammon (Gioia) is shortly to appear on the halls in specialised dances, particularly in Spanish and Apache dances, and a solo fan dance in which she will have a large lace fan, made by Reville. She is an Italian countess in her own right, and went through the ballet schools at San Sebastian for her early training. Afterwards, she had an offer to be première dancer at the Opera Comique, Paris, but her parents objected to the proposal. The Countess has not hitherto been on the English stage, although she has done restaurant work on the Continent, and it is not known definitely where she will first appear—negotiations are in progress. At one time she was a promising violinist, but she met with an accident to her bowing thumb which prevented her from fulfilling any more engagements.

Mrs. Harry Bawn's Illness.

Mr. E. P. Durham, general manager for "My Fancy" (wife of the late Harry Bawn), and H. Edward Bawn, directors of the Empire, Edmonton, wishes to inform the numerous kind enquirers (whom it is impossible to reply to individually), that the operation Mrs. Bawn recently underwent was quite successful. Mrs. Bawn is now convalescent, and hopes to be out of the nursing home shortly. Meanwhile communications to Mrs. Bawn of a personal nature will be forwarded without delay if sent to c/o Mr. Durham, Manager, Empire, Edmonton.

Liverpool Manager Honoured.

Last week Mr. George Manners, manager of the Liverpool Empire, was presented by the officers, sergeants and constables of the Central Police Division of the city with an illuminated address in recognition of his work in promoting entertainments for the benefit of the police charities. Mr. Lionel D. L. Everett, Assistant Chief Constable, made the presentation, remarking that Mr. Manners had been long associated with Liverpool, and during that time had been a very good friend to the police service. His good wishes had taken a practical form, and, through his instrumentality, large sums had been raised for police charities. Replying, Mr. Manners mentioned that that was the second occasion on which he had received a presentation from the police, and he was proud to have a token of esteem from one of the most influential Divisions of the city. The address recorded the high esteem in which the recipient was held by all ranke of the Division.

An Example to be Followed.

The Terry Twins were recently asked to appear at a concert which they agreed to do for a fee of two guineas, and this they have kindly handed over to the Variety Artists' Benevolent Fund and Institution. The committee sincerely thank them for their kindness and would wish that other artists would follow their example.

Key and Keyworth are warmly thanked for £2 19s. 8d. collected in their Novelty Collecting Box during their recent Continental tour. Bob Adams (of the Two Bobs), has forwarded 2s. 6d. donation from Miss Phillips, of Blackpool.

The committee beg to acknowledge with gratitude receipt of cheque from Moss' Empires, Ltd., value £30 9s., being 10 per cent. of proceeds of matinee held at Olympia, Liverpool; also from the same firm, cheque for £2 5s., balance of Royal performance at the London Hippodrome, last November.

The Simple Life.

Mr. Whit Cunliffe is decidedly an apostle of the simple life. As soon as his music hall work is done he dashes off to his little country home down Maidstone way. There he spends a lot of his time in a caravan, far from the madding crowd. His sylvan retreat is not always undisturbed, however. Last week the camera men invaded his sanctuary—so we shall probably soon see Mr. Cunliffe on the screen.

Edwin Winter.

To the regret of many friends, Mr. Edwin Winter, for ten years' manager of the Empire Theatre, South Shields, has been forced to relinquish that position owing to indisposition. The Entertainment Proprietors' and Managers' Association of the town could not allow the opportunity to go by without showing their esteem and regard for Mr. Winter, and called a meeting to inaugurate a benefit concert on his behalf.

Through the kindness of Mr. R. H. Gillespie, managing director of Moss' Empires, Ltd., the free use of the Empire has been obtained for Sunday, April 23, when a sacred concert will be held. At a general meeting, held on Saturday, of members of the Association and leading townspeople, it was reported that the event would take place under distinguished patronage, including, amongst others, Sir James Reade, Bart., Lt.-Col. Chapman, C.M.G., D.S.O., and the Mayor

Ald. Taylor, O.B.E., in a feeling speech, regretted the conditions under which a friend of all charities of the town had to relinquish his position, and hoped that after a well-deserved rest, his health would soon be restored to enable him to follow his employment, and do more kindnesses for the needy. A committee of influential gentlemen, including the Chief Constable, president, and officials of the Hilda Colliery Band, also officials of the leading sports institutions of the town, was formed to carry the object through to a successful issue. A testimonial fund has been opened, and friends of Mr. Winter who wish to contribute thereto are requested to communicate with Mr. Wm. Savidge, hon. treasurer, Theatre Royal, South Shields.

Sea-Lions at the Met.

Sea-lions come and sea-lions go, and zoological performances will go on for ever if one were to decide the verdict by the popular enthusiasm shown this week at the Metropolitan Music Hall towards the wonderfully charming presentation of "Jellicoe, R.N." by his captivating little mistress, Petite Nina. These two prodigies make an incomparable pair, and after their exhibition of human and amphibian friendship is over one goes away full of laughable yet profound pleasure that this display of animal culture awakens. One of the original features of the act is "Jellicoe's" ability to perform any new feats that the audience ask for.

A Boat-Race Party.

A number of vaudevillians gathered at Mr. Bert Lee's riverside flat at Barnes to view the Boat Race on Saturday afternoon. Among those present were Mr. Whit Cunliffe, Mr. William Burr, Miss Daphne Hope, Mr. Harry Hall (manager of the Victoria Palace), and Mr. R. P. Weston.

The Terriers.

At the meeting on Sunday last, Will. B. Willby, officiated as W. T.; Dick Sutherd, as V.T.; W. Welsh, G.C.; Walter Norman, W.I.; Charles Clarke, W.D.; Cyril Yettmah, Y.B.; Eddie Gray, Organist, and Arthur Were, Secretary. A hearty welcome was extended to A. C. Astor upon his reappearance in the Kennel.

Members in town are particularly requested to attend the usual meeting of the order on Sunday next. The Special General Meeting will follow same.

Immediate application should be made for tickets for the Good Friday Banquet. An excellent programme for the concert, has been arranged by Terrier Charles Kasrac.

War Hospital Patients Entertained.

The last day of March will be remembered by the patients at the Ministry of Pensions Hospital at Combe Park, Bath, as a real red-letter day, for they were treated to a full-dress matinée performance of the musical comedy revue, "Behind the Scenes," in which the entire company appearing at the Palace Theatre last week took part. The scenery and costumes were used in their entirety and the full Palace Orchestra also appeared. In the interval Major Holland thanked Mr. A. C. Brocklebank, under whose direction the company appeared, for his kindness in bringing them. Mr. Brocklebank replied in suitable terms.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that fifteen death levies are now due upon the 1922 books. Red stamps fourteen.

Miss Edith Beverley.

Miss Edith Beverley, the charming young vocalist and revue artist, who is appearing in Mr. A. D. Macfarlane's production, "Dinkie Darling," is called upon to play many varied parts, all of which she sustains with much cleverness. She also has a good number in "You Gave Me a Rose," which suits her admirably.

Ivor Vintor and the Giraffe.

One of the best comedy scenes in "Rockets" at the Palladium is the Zoo scene, with Chas. Austin and Lorna Pounds as husband and wife, accompanied by Ivor Vintor as the "kid" who wants to see the giraffe, but who, in his endeavours, falls down the bear-pit! A few days ago some admirers of Ivor went along to a famous store in search of a toy giraffe without success, but Toots Pounds, who happened to be on the same mission, purchased a huge Teddy-bear, which now occupies a prominent place among Ivor's countless souvenirs, ranging from worms to tambourines!

May Sherrard.

May Sherrard, one of the few real comedy ladies on the halls to-day, was in fine form recently at the South London in two of her most successful numbers. This week May is at the Hippo., Coventry.

Doris Ashton.

Last week, at the Kilburn Empire, Doris Ashton, the charming vocalist, who recently made such a success in "Pot Luck" at the Vaudeville, was called upon to deputise for Jane Croft. Doris's return to the halls may be very brief, as we hear that she will probably soon be back in the West End, providing that her existing dates can be postponed.

Lily Lena.

Lily Lena, "the fashion-plate of vaudeville," is at present doing very well on the L.T.V. Tour, and is this week playing Ilford and Poplar. Her latest successes include "The Cosmopolitan Girl" and a capital sentimental number, "Why Did You Pick On Me?" both of which were heartily acclaimed last week at Islington and Kilburn.

Will Fyffe.

Occupying a premier position on the programme this week at the Hippodrome, Manchester, Will Fyffe will make his reappearance in the West End next week, when he commences a special engagement at the Alhambra.

Harry Ford.

The Logical One, Harry Ford, writing from Krugersdorp, reports a very pleasing success whilst playing at Cape Town, but at the time of writing was strike bound, and was due to open in Johannesburg. He says that things were far from dull; and that it was very necessary to keep wide awake! All is peaceful, however, over there now. Harry says "The Era" is very welcome, and Arthur Godfrey had just come in for his "glance" at the news from home!

MR. GEORGE CARNEY'S AUSTRALIAN TOUR.

TO THE EDITOR OF "THE ERA."

Dear Sir,—We have received a letter from George Carney, who is now on his way to Australia (to fulfil a contract with Mr. Musgrove), asking us to contradict certain opinions attributed to him in an article which appeared in your paper dated March 15, and headed "George Carney Going to Australia."

We would like to point out that we understand that the interview took place over the telephone, and evidently a misunderstanding must have arisen, for George Carney states that some of the statements attributed to him misconstrued his opinions, and the purport of the article was not what he wished to convey, and on reviewing the article myself it is obvious there must have been some misunderstanding, having knowledge of the contracts Mr. Carney has held, and still holds, for this country. In fairness to all concerned I shall be pleased if you will publish this letter.—I beg to remain, yours faithfully,

FRED. LAMPORT.
(For F. & H. Reeves & Lamport.)
18, Charing Cross-road,
London, W.C.2
March 28, 1922.

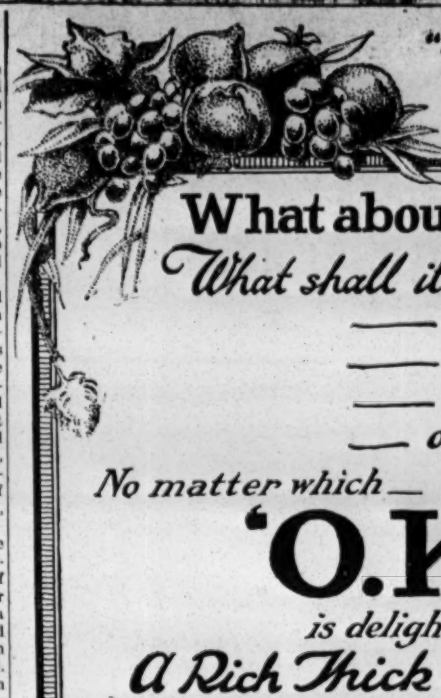
NEIL KENYON BACK.

Until last week, when he appeared at the Shepherd's Bush Empire, Neil Kenyon had not been seen on the stage since he was at the Palladium in the middle of December. Neil fell a victim to influenza, which was followed by that most painful trouble, a quinsy, the result being that he was very run down, and his voice, for the time being, lost some of its familiar resonance. His doctor eventually advised that, in order to obtain complete restoration to health, the finest thing in the world would be a few weeks at sea.

Neil decided to follow this advice, and at first intended to make the well-known Canary Islands and Madeira round tour—which he had done once before—but was unable to secure an immediate passage. He was successful, however, in obtaining accommodation on one of the Elders and Fyffes company's steamers—very excellent boats, by the way—sailing for Jamaica and Colombia. He left England on Feb. 11, was away five weeks, and had a most delightful time throughout. The ports of call were Kingston and Boden in Jamaica, and Santa Marta in Colombia.

Neil speaks in enthusiastic terms of the beauty both of the island and of the republic. He certainly had opportunities of judging, for he went pretty well all over Jamaica by car, and at Santa Marta a South American railway magnate placed an observation car at his disposal, and in this he made a two days' journey inland. Colombia, Neil says, is like the stories in O. Henry's "Cabbages and Kings" come to life—full of colour, picturesque, and abounding in extraordinary characters. That the trip was a success may be judged by the fact that this favourite comedian is once again splendidly fit and well, and that he longs for the time when he can make the same voyage again.

Neil, by the way, is at the Coliseum this week, where, in addition to "The Poet," he is presenting a study entitled "The Bargee," which, as the writer can aver from personal experience, was an outstanding item in the enormously successful pantomime at the Coliseum, Glasgow, the Christmas before last.


"Fruits and Spice and All things nice"

What about SUPPER!

What shall it be
— chop?
— steak?
— fish?
— or just cheese?

No matter which—

'O.K.'

is delightful with either

A Rich Thick Sauce

THE LUPINOS.

Famous Theatrical Family.

(Special to "The Era.")

Below will be found a unique photo. of the Lupinos, who, as artists, are famous throughout the whole country, and, indeed, the names of several of them are well known in every part of the English-speaking world.

There are two sections of the Lupino family in the group—two fathers and their sons, the latter of whom are thereby cousins.

The Lupinos are unquestionably the oldest theatrical family in this country. The father of Joe Grimaldi, the famous clown, was the brother-in-law of Chevalier Georges Lupino, who originally performed at Bologna. Later Georges came to England and became the contemporary of Grimaldi, and played in the wordless pantomime called "Tavern Bilkers" at Covent Garden Theatre. Since then nearly a century and a half have passed, and the name of Lupino, which, by the way, used to be spelt Llupino, has become a household name in the country.

There are many Lupinos, in addition to those whose names we give—viz., George, Rose, Nellie, Thereea, Blanche, Arthur, Harry, Cissie, Lillie, Dora, Florence, Barry Junior, Antonette, Reta, Ida, and little Lauri (Lupino Lane's son), and it can be said that all of them are more or less still connected with the stage.

Back row (left to right): Stanley, Wallace and Mark.
Front row (left to right): Lupino Lane, Harry Lupino (father of Lupino Lane and Wallace Lupino), George Lupino (father of Stanley, Mark and Barry), Barry Lupino.

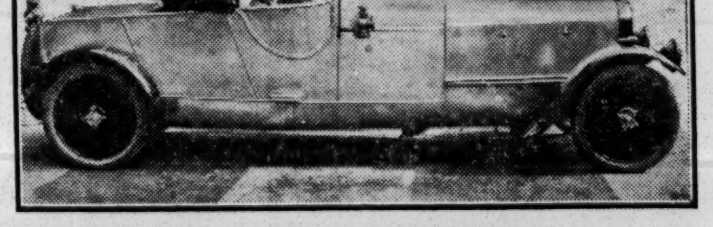
It is interesting to relate that seven prominent members of the family met together for the first time for eight years at Lupino Lane's residence at Mitcham last summer, since when Lupino Lane has gone to America, and is now in California making pictures for the Fox Film Company. Stanley is now appearing as the principal comedian at the Gaiety; Wallace and Barry are in "Round in 50" at the Hippodrome, and Mark is on tour with "The Peep Show."

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Leslie Strange, Dunfermline to Kirkcaldy.
Hilda Nelson, Liverpool to Leeds.
Foster and Ninon, Warrington to Salford.
Fred Duprez, Westgate to Newcastle.
Mayne and Sheridan, London to Bradford.
Billy and Doris Harley, Warrington to London.
Osborne and Perryer, London to Chatham.
G. H. Elliott, Newcastle to Edinburgh.
The D'Ormondes, Kilmarnock to Kirkcaldy.
Mart and Pep, Salford to Blackburn.
Robb Wilton, London to Manchester.
Billy Caryll and Hilda Mundy, Bath to Cheltenham.



DICK TUBB'S HOME-MADE CAR.
The elongated comedian, Dick Tubb, reached Stratford from Southsea on Sunday, to open his engagement at the Empire, by means of a motor-car of his own invention and construction. Its engine is a standard Ford, but the car is 16ft. 6in. in length, cased in with aluminium. The car, which was built by Dick in nine months, with one assistant, can do 55 miles an hour.

THE MUSICIANS' STRIKE.

Cause of the Dispute.

STATEMENT BY THE L.T.V.

Case for the A.M.U.

The Amalagmated Musicians' Union on Monday night called a lightning strike in music halls in the London area under the control of the Gulliver Circuit. The halls affected were:—

Palladium.
Shoreditch Olympia.
Ilford Hippodrome.
Kilburn Empire.
Putney Hippodrome.
Grand, Clapham.
Woolwich Hippodrome.
Camberwell.
Holborn Empire.
Islington Empire.
Poplar Hippodrome.
Willesden Empire.
Hammersmith Empire.
Croydon Empire.
Lewisham Hippodrome.

The orchestras were only "called out" just before the opening of the first house, when there was no time to make any sort of other arrangement.

The cause of the trouble is stated to be that conductors on the Gulliver circuit were asked to accept a "cut" of 17s. a week without the Musicians' Union being consulted.

Only the conductors are affected. The rank-and-file came out "in sympathy."

Audiences at most of the theatres appeared to greatly enjoy the novelty of the situation. At the Palladium the revue, "Rockets," was half-an-hour late in starting. When the audience was getting restless, Mr. Charles Austin, the chief comedian, popped his head round the curtain and shouted "'Arf a tick. We're arguing over a banjo."

Miss Irene Esdaile and a grand piano afterwards took the orchestra's place, though the accompanist had never seen the music before.

The Holborn Empire carried on as usual with a pianist, while things at the Islington Empire went on very well with a piano.

CASE FOR THE L.T.V.

In the outer hall of the Palladium yesterday there was on view an illuminated address presented on Nov. 3, 1913, to Mr. Gulliver, by the musicians employed by him. The text of the testimonial is as follows:—

We, the undersigned, speaking for and acting on behalf of the musicians engaged by the London Theatres of Varieties, Ltd., present this testimonial to the managing director, Mr. Charles Gulliver, as a mark of the very high esteem he is held in by the musicians in his employ.

They appreciate the many kindnesses he has shown them, but above all they recognise the great tact and courage he displayed in the negotiations which, without doubt, prevented a general strike in November, 1913, in the music halls of London.

That he so readily recognised the skill of the musicians was entitled to a higher rate of remuneration and better conditions enables us to put on record not only our sincere appreciation, but our full belief that his actions throughout proved that he was something greater than an employer—A MAN.

Signed:—
W. E. FITZGERALD,
President London Branch.
H. G. CHAPMAN.
Chairman Special Committee.
JOS. B. WILLIAMS,
General Secretary A.M.U.

A statement issued by the London Theatres of Varieties yesterday says:—

Since the testimonial was presented Mr. Charles Gulliver has been solely responsible for instituting the following additional benefits for the musicians:—

1. Full pay during sickness.
2. Holidays on full pay.

In addition he agreed to waive the terms of existing agreements and granted bonuses additional to salaries.

It is common knowledge that a slump in the music hall business started last Easter, due chiefly to the incidence of the Entertainment Tax, troubles in the industrial world, followed by a very hot summer, with the result that profits disappeared and huge losses were made.

Mr. Gulliver, however, kept all his halls open, and it was quite recently that he felt compelled to close one, viz., Collins's Music Hall.

Mr. Gulliver also found it necessary to stop payments during sickness and holidays on pay except in a few special cases, and thus come in line with all other large circuits.

By arrangement with the Theatrical Employees' Union all wages were reduced a few months ago.

As regards musicians, it was only after many meetings with the Union that eventually an agreement was unanimously arrived at for the very small reduction of 2s. per week, leaving the minimum wage £3 18s. for evening work with one rehearsal.

There is and has been no dispute between Mr. Gulliver and the musicians.

The only point in question was one affecting the conductors in the suburban halls. They were given a week's notice, in accordance with their agreement, terminating on April 1, 1922. They were each offered a new engagement at £6 10s. per week, and with the exception of about four people they accepted, but the Union officials then got the other eight or nine men to withdraw.

The Palladium and Holborn Empire were not affected in any way.

Without notice the Union called out all their men, but a few, recognising the true position, refused to come out, and all performances were duly given.

The rate of £6 10s. offered the conductors has been in operation in a very large number of London halls for a long time past.

Every effort will be made to replace the musicians and continue the performances

THE CASE OF THE A.M.U.

The musicians' case was given to "The Era" yesterday by an official of the A.M.U. as follows:—

The main principle of our contention is that Mr. Gulliver declines to meet the Union. Certain machinery is in existence to deal with questions of salaries, etc.—that is the Conciliation Boards. The principle of collective bargaining is involved. We maintain the right to deal with the question of conductors' salaries as well as the salaries of the musicians themselves.

We have given Mr. Gulliver every opportunity of discussing the matter with us, but he has declined to do so, with the result that the musicians have come out on strike.

The musicians' wages were settled on Feb. 24 by the Conciliation Board, but apparently Mr. Gulliver had sufficient reason to justify him in not bringing the conductors' question before the same Board, which Board only can settle questions affecting salaries and conditions.

We complain that Mr. Gulliver has reduced the wages of musical directors by 17s. per week without giving any warning to the Union. We protested, and pointed out that the reduction was illegal. Then Mr. Gulliver returned the 17s. to the men, but gave them formally a week's notice to terminate their engagements, by which time they were to decide whether to accept the notice or be re-engaged on the reduced terms. The notice was given a week last Saturday night, and he expected the men to reply by the following Monday, without giving them the opportunity of bringing the matter before their Union.

During the intervening period we have been in correspondence with Mr. Gulliver. We pointed out that the whole matter could be settled in a few minutes if Mr. Gulliver adopted what we claim to be the right course, but he refused to discuss the matter with us.

We may point out that so far as the musical directors are concerned their salaries have been dealt with by the Union since 1913.

Southwood and Pink Lady.

In a letter from South Africa dated March 17, Bert Southwood states that they had arrived safely, and opened very successfully in Cape Town, and were to play there for two weeks, and then go to Johannesbourg. It is good news to hear that the trip has been very beneficial to Mrs. Southwood, who, prior to sailing, was still suffering very much from the results of her bad accident at Ipswich last September.

Dan Rayner and Roy.

Roy Jefferies writes an interesting letter from Johannesbourg, dated March 14, and says that owing to Martial Law the Empire had been closed for eight days. Roy was watching the bombardment one day with Jack Riskit, and the pair, with about a crowd of fifty, were fired on and made prisoners. He says it was a very uncomfortable experience, but luckily they were able to give a satisfactory explanation, and return to the hotel. Dan and Roy send their regards to all friends.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Mr. G. P. Huntley is back again at the Coliseum this week with the comedy "Wallpapers," which was produced here in February. In this Mr. Huntley is a host of humour in himself, and secures a great and well-deserved ovation, being very ably seconded by Mr. Frank Hector, who gives a capital character-study. Miss Paulette Loring has not much to say, but looks charming as the fiancée, as also does Miss Nellie Frances as an up-to-date lift attendant.

Clotilde and Alexandre Sakharoff, who remain in the bill from last week, go through the same repertoire, considerably speeded up, with the same success. Particularly effective and beautiful is "The Little Shepherd" dance given by Clotilde, who afterwards makes a great hit in a dance item described as a "Darkey Song," an impression of America. M. Alexandre Sakharoff, who is one of the best-looking and most graceful male dancers seen in London for some time, distinguishes himself especially in the "Golliwog's Cake-Walk" and in "Au Temps du Grand Siecle" (dance of Louis XIV.). M. Sakharoff is the designer of all the costumes worn by this talented couple, and it is no poor compliment to say of the dancing and the costumes that one is as good as the other.

Mr. Arthur Prince, who is also in his second week at this theatre, has a very good vehicle for his ventriloquism in "The Love Affair of Yussif Hassan," in which the famous "Jim" gets somewhat involved with the Arabs on the Nile. Mr. Prince is a great favourite with Coliseum audiences, and does not fail to get his usual enthusiastic reception. The incidental music for this little playlet, by Miss Elsie April, is worthy of special mention.

Miss Dorothy McBlain, attractively costumed, with a throat so constructed that she can whistle without pursing her lips as normal people do, gives several extremely musical whistling monologues, the first being "The Lullaby." She next exercises her delicate, reed-like notes on "Carissima," followed by songs of Vesta Tilley, Talbot O'Farrell, and Chevalier's "Old Dutch," concluding with "Annie Laurie," and is given a hearty reception.

Phil and Phlora go as well as ever in their dancing humoresque; Beaucaire and his (four) Butlers, with their clubs, are responsible for a clever act, full of novelty; and Newhouse and Merrill do excellent deputy for the Two Anartos. Messrs. Frank Pichel and Scale, comedy acrobats, are accomplished to a degree, the former especially as a comedian who announces "a wrestling match between Me and Myself," and carries out a very amusing contest with an imaginary opponent.

Mr. Neil Kenyon receives a great welcome, and opens with "Lass o' Mine," the title of his number and of the barge which figures in a very realistic and attractive setting, from which he extracts a vast amount of first-class Celtic comedy. His next feature is his well-known and ever-popular "Scottish Bard" number, wherein he recites his very special compositions, so quick and subtle in humour that it is hard to keep pace with them. This is an item which should be heard several times to "rope in" and appreciate the jokes between jokes that one has missed.

HOLBORN EMPIRE.

Among the many first-rate turns here are Stradus and Dolly, the English clown and his dainty French doll, who give a capital humorous musical act. Stradus can fiddle and play in a variety of unpromising as well as likely instruments, and Dolly sings charmingly "My Dear Mother's Health." "The Blind Boy" is played by Stradus with much feeling. Herbert Lee, with a style and a smile, makes things hum with his "Dictionary," in which he rattles through his up-to-date definitions, causing ripples of merriment and his other contribution, "I Like 'Em All," is also heartily acclaimed.

Daisy Taylor, the mercurial and magnetic, is a great success in "I've Had a Good Time." "Sally," in more sentimental vein, and "Sweetest Mammy Down in Tennessee," are equally well rendered. Bruce Green, as the burlesque dame, second to none in characteristic fun poked at matrons of all sorts, gives us his views in "That Was Enough for Me," and his "Castilian Maid" is a scream throughout, his dancing being quaint in the extreme.

Assisted by the Royal Welsh Choir, Jennie Benson is enacting her "Slices of Life" variety act as set forth by Ernest Rolls, and her fine voice, vivacity and sense of character are ably exploited in "A Parisienne." "An Eastern Maid," "A Coster Girl," "Apache" ("My Man"), and "My Mammy." Auto-suggestion is cleverly alluded to by Percy Tarling and Louie Barker in their popular act. "The Grumblers," who never fail to delight the audience with their ready wit, musical ability, and quick observation. Jack Pleasants appeals to one's humorous perception instantly, as his bashful stupidity is so evidently assumed, and he is a great favourite. "Daisy Chain" and "I Wonder Will She Love Me When I'm Old" are his chosen efforts. Nelson Jackson gave some East End experiences with great gusto, and much appreciative applause. "Great Thoughts" and Scotch stories are also in his repertoire. The Artois, grotesques, are a lively lot of good trapezists. The Mendez Troupe give a wonderful acrobatic display.

FINSBURY PARK EMPIRE.

Miss Carmen Hill, the brilliant contralto-vocalist, is one of the "bright particular stars" at Finsbury Park Empire this week, and the popular cantatrice met with the most spontaneous of welcomes. Her selections, particularly "Garden of June-tide," "Thank God for Summer," and a pleasing medley of old-time lullabys, were splendidly rendered, hearty applause and a recall resulting.

Mr. Tom D. Newell presents a delightfully droll scena, in which he impersonates a bibulous caretaker of the feminine persuasion, who, owing to her lying stories to intending tenants of rats and mice, to say nothing of vegetation flourishing in the bedrooms, holds her job for many years. When at length her deception is discovered, the wily old bird indulges in a most amusing pas seul. A vociferous recall before the "tabs" was thoroughly well deserved.

Mr. Oswald Williams, the eminent conjuror, gives many amusing tricks with clearness and dexterity, his gift of humour and clever showmanship being assets of considerable value. Mr. Harry Herbert, in "I've Been Away from Home a Long Time," has a ditty that suits him well. His second item, where he appears as a burlesque Boy Blue, who "Blows his Horn" to his own delight and to that of the audience, is a sure winner, and earns for the comedian much applause.

Enrico Rastelli, who performs his act in a stage setting of rare taste, is a juggler and equilibrist of the first order, his feats being performed with an ease and grace very pleasing to witness, but which must have taken months of hard and assiduous training to perfect. His properties are the last word in artistic elegance, and the act as a whole "gets over," and is a sure success. The Steppes, in a series of novelty dances, and the Five Petleys, in their well-known and successful aeriel comedy act, complete an excellent bill.

TOTTENHAM PALACE.

In an exceptionally good programme at the Palace Theatre, Tottenham, the Haig Bros. and Ryan, in songs and comedy at the piano, provide a decidedly taking turn, having the additional attraction of humour. There is plenty of go in their turn—action as well as music and smiles—they accomplish the trick of "bringing down the house." One of their songs, "Hats Off to the Stoker," is a decided success, and some Irish contributions also take remarkably well. "By Gum, By Jingo," is another favourite number.

Mr. Jay Whidden, a thoroughly versatile violinist, entertainer, and composer, is a great favourite. In vocalisation, Mr. Whidden accompanies himself on the piano, and sometimes concludes on the violin, which proves effective. Orchestral accompaniment is also introduced.

Eileen and Marjorie, the juvenile marvels, prove extremely interesting. Their tumbling tricks are decidedly clever, and their muscular assurance is enviable. W. E. Cole and Willie Robins, the Ebony Entertainers, cause great amusement with their specialities. The fun is continuous, and both music and dancing excellent.

Mr. Herman Darewski is a great attraction with his musical act, "Thirty Minutes of Melody," which includes much that is novel. Mr. Herman Darewski is assisted by Miss Dorothy Farrar, violinist, and Miss Jean Melville, pianist. Mr. Richard Mellor and Miss Clarice Clare also take part as vocalists in this thoroughly enjoyable turn.

The programme also includes Alex. Mee and Co. in a farce entitled "At Ten O'Clock To-morrow"; Nini and Nora, dainty speciality artists; and the Four Sisters Martelloni, the smart lady tumblers, acrobats, and equilibrists.

STRATFORD EMPIRE.

There is a wide range of amusing items here this week. Even that scientific wonder, Resista, provides a volume of fun, for it is extremely funny to watch strong fellows in the audience trying to lift this little lady and finding themselves baffled, only the next moment to discover that at will she allows herself to become "light as a feather." The marvel of her resistance remains as great a mystery as ever, and creates as much wonderment as when she first appeared on the stage.

The Bush Bros., in "Spilling the Beans," provided one long shriek of laughter, the continuous supply of beans being as surprising as it was humorous. The somersault work of the couple was a clever part of their show. The triple throw was cleanly performed, and the pair were given a great reception. Percy Mayne and Jack Sheridan proved as fresh and smart as ever—"You've Got to Roll Up in Your Rolls-Royce Car" was a very popular item. Dick Tubb, an old favourite, was given a great welcome. He thoroughly earned it, too; he worked hard and amusingly, and his facial presentations were weird and wonderful. He was at the close recalled several times. Another old favourite was Marcelle with his unique partner, the animal giving some new tricks. Of a different mould was Mr. Herbert Cave. His fine tenor voice was most keenly appreciated in "I Hear You Calling Me," though he was heard also to good effect in "There's an Old-Fashioned Cottage." The programme is completed by Zellini, the burlesque juggler.

"JACK OF ALL TRADES"

At the Chelsea Palace.

This clever "musical melodramatic" revue is this week winning applause at Chelsea Palace. In the course of its nine scenes, Mr. Lew Lake's company revel in many disguises, the principal comedian, Bob Stevens, as the irrepressible 'Erb, the "Jack of all Trades," causing much laughter. Wilfred Gamble is an able second in the fun making as the lugubrious Bert. Frank Harwood has an agreeable baritone voice, and as the very breezy Captain, sang with distinction the many pleasing numbers allotted that character. Miss Iris White was a very attractive Lady Dorothy. Others in the long cast are Messrs. Haines-Allbutt, Tony Benn, Arthur T. Ellis, Leonard Maxwell, and Charles Stevens. Specialities are a feature of Lew Lake's show—particularly prominent being the clever Nelsonian Quartette, Wallace Orton's Boys, and May McGuffin's Girls. Leo Cud's Jazz Band, too, gave valuable assistance. Mr. Penyston Miles is the able conductor for Mr. Lake.

"WHAT A REHEARSAL."

Frank Melvin's New Act.

Monday saw the première at the Granville, Walham Green, of Mr. Frank Melvin's new act, "What a Rehearsal," from the facile pen of Mr. Fred. Pattison. The new material provides ample opportunity for the cheery eccentricities of this long and attentuated comedian. The rise of the curtain discloses a couple of ladies waiting anxiously the arrival of a partner for their act. This partner turns out to be Frank. After a deal of amusing patter, the smaller lady shows her ability as a singer and dances in an optimistic number, "Smile," which is the preface to Mr. Melvin's diverting reappearance in a slumber-suit. All their attention is then concentrated upon a trio—a splendid effort—especially Frank's interruptions, and the turn is brought to a bright conclusion by a burlesque, "My Honolulu Maid," in which Mr. Melvin creates roars as a least likely "dusky belle" that you have ever seen in your life. "What a Rehearsal," played to a continuous roar of laughter, and can be described as a very successful new act.

In the rest of the capital bill this week, a particularly well-welcomed turn was the artistic act presented by Miss Marie Lawton, A.R.C.M., whose work at the harp, has won her a warm corner in the hearts of Music Hall audiences.

"ALL PUT"

At Balham.

"Topping" revue in one twist and four spins, produced by J. Clarke, at the Balham Hippodrome, on Monday.

In the prologue to "All Put" Pierrot tells us in song that it is designed just to amuse. There is plenty of comedy, for which Webb and Page are mainly responsible. Austin Webb is very funny as Marmaduke, singing "I've Lost My Put and Take," and an excellent tongue-twister, "Fluttering Fly," with interruption from Mr. Dandy Page. These two are also seen to advantage in a capital dope burlesque. Mr. Page sings capitally "Keep Your Weather Eye on Me," and does excellent comedy work throughout. Eva Barnes, a tiny mite, as the new doll, is one of the hits of the show. She sings very sweetly "I'm a Lonely Doll," patters cleverly, and dances equisitely. Pretty Miss Elaine Rose as Marjorie sings "Down Yonder," and joins in the duet "Do You Ever Think of Me," with Mr. Billy Warren, who as Pierrot sings the prologue in excellent style. The dancing of Gilbert and Clark calls for special mention. The Misses Molly Moore and Nellie Hill complete the cast.

MASKELYNE'S THEATRE OF MYSTERY.

Mr. Val Walker, the Wizard of the Navy, has a new sensational trick, based on the tortures of the Inquisition. A closed cabinet and spiked cell, barely large enough to contain him, is suspended from the ceiling, and though guaranteed free of sliding panels, etc., he not only makes good his escape from this improvised dungeon, but leaves a member of the fair sex as tenant in his place. On Thursday afternoon the Press assembled to see the fun, when a London journalist essayed to solve the mystery. Armed with a hefty padlock (which serves an important purpose at other times) he went on the stage and securely padlocked Mr. Val Walker, and then confidently awaited the result, but nothing daunted, the Wizard of the Navy successfully accomplished his escape in the usual manner. Yoga, Bernard Turner, Clive Maskelyne, and Claude Chandler's Devant's revue of magic, constitute a strong bill here.

At the Midnight Follies.

Among the Society people seen dancing at the Midnight Follies at the Hotel Metropole during the last few nights were Sir Phillip Sassoon, Captain Bradshaw (Adjutant of the Scots Guards), Mrs. Dudley Ward, Sir Lyle Samuel, Lord Altamont (of the Blues), Lord Northesk, and Mr. Cyril Roberts, R.B.A., whose exhibition of portraits is now being shown at the Walker Galleries.

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SONGS AND SINGERS.

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FOR NOTES on FELDMAN NUMBERS

See page 20.

Francis and Day.

The music of "His Girl," the successful Austen Hurgon production at the Gaiety, is being published by the firm, and will add considerably to the brightness, not only of the Metropolis, but of these Islands generally, the clever lyrics by Claude E. Burton and others, and the sparkling airs of Ernest Longstaffe and Max Darewski making for that desirable end. Titles include "We Always Follow Father," "Autographs," "I'm Going to Put My Hair Up in the Morning," "Love Waltz," "The Spring Trot," "Yesterday," "'Pon My Word!'—'Oh, Good Gracious!'" duet, "If You Won't Be Too Particular With Me" (written and composed by Eric Blore and Ivy St. Helier), "Wine of Love," "I'm a Rascal," "The Joy of a Dancing Hour," "A Maid that's Shy," "Two Arms that Miss Me," and "What Would You Say?"

The appearance of the novelties from the Co-optimists' third programme is awakening pleasurable anticipations in the breasts of innumerable entertainers, comprising as they do such numbers as "Coaling," by Wm. Helmore (sung by Stanley Holloway), the Transatlantic "Raggedy Man" (Phyllis Monkman and Gilbert Childs), "Only One Girl," by Eric Blore and Melville Gideon (Melville Gideon), "Meanderin'," by Laddie Cliff (Laddie Cliff), "Eastern Butterfly," by Stanley Holloway and H. B. Hedley (Stanley Holloway), "Gwennie," written by Archibald De Bear (Gwendoline Brogden), "On the Banks of the Bakerloo," by Reg. Low (Gwendoline Brogden), "Wun Lung Tu" (Melville Gideon), "Conversation" (Phyllis Monkman and Laddie Cliff), and "The Primrose Path (Elsa McFarlane and Harold Simpson).

Billy Merson's new song, "Hey-Ho, Laddio! (For a Life on the Rolling Sea)," has just been issued in popular form. It is from the comedian's own pen, both words and music.

Fred Barnes at Newcastle is making a big hit with John P. Long's "Li'l Old Granny Mine." The same composer's "Julius" is being sung by Daisy Wood with like success at her current provincial engagement, and Alf Jepson in town is scoring with Mr. Long's "I Love the Night Time." Frank Wood collaborated in the number last named.

Harry Stogden's pretty waltz, "Our Prince," a copy of which was accepted by H.R.H. the Prince of Wales, has been published by this house, which has also just issued J. H. Scotland's humorous sea song, "There's a Pretty Little Wife A-waiting," which many baritones are securing for summer exploitation.

Eddie and Cute will produce on Monday next at the Glasgow Empire, the firm's new song, "That's As Far As He Got." It is by John P. Long.

Foster and Ninon are continuing to score heavily with "The World's All Right—It's the People Living In It," Weston and Lee's vivacious number. The artists are this week at the Palace, Warrington.

"Here Lies a Vagabond," in the hands of Fred Morris, is a real winner at the Palace, Oldham. He goes to the Argyle, Birkenhead, with the song next week. John Luxton, at Buxton, is making also a big hit with it.

That charming song, "If I Had You Beside Me," is, as may be guessed, being acclaimed as a decided acquisition by balladists, it being a prominent item in the repertoires of both Ethel Hook and Jean Andrews.

Lucille Benstead is in town continuing to score with "I Shall Remember Your Kisses." The Grand, Clapham, is the scene of the artist's success this week.

Herbert Lee, who is at Holborn this week, is producing a new number, entitled "The More I See of 'Em."

"Pucker Up an Whistle," one of the most sought-after songs of the day, is meeting with enthusiastic receptions at Lewisham. Gertie Gitana's arch rendition of the number eliciting great applause.

Lawrence Wright Music Co.

The popularity of Worton David and Horatio Nicholls' ballad, "The Memory of a Song," increases every day. The Lawrence Wright Music Company are receiving letters, wires, etc., from artists all over the country informing them of the success they are making with this ballad.

From the Empire, Bedford, comes news of the big hit which Miss Dorothy Pinhoe is making with "The Memory of a Song," which never fails to gain her hearty applause.

Mr. J. Mervyn Phillips, the musical director, with Walter Kemp's "What a Night" Co., informs the firm that this number is a big winner in the show, and that they are also doing very big with "The Lisp of a Baby's Prayer," and the new light comedy number, "Give Me a Million Beautiful Girls."

Miss Nellie Nora, who is playing the Hippodrome, Southend, is scoring with this song, and her fine rendering of it is much to the liking of audiences.

In town, "The Memory of a Song" is creating great enthusiasm at the hands of Miss Maud Hughes, who is this week appearing at the Palace, East Ham.

At the Hippodrome, Woolwich, this week, Eric Randolph again scores heavily with "That's How the World Was Made," the new ballad which he has just produced.

"The Lisp of a Baby's Prayer" is as popular as ever, and at the Palace, Euston, this week wins much applause for the Bros. Geddes.

"Masks and Faces" continues to grow in favour, and at the Empress, Brixton, this week Alf. Jepson again makes a big hit with it.

Miss Gertie Gitana, who made such a big success with "Omaha," is this week appearing at the Hippodrome, Lewisham, where it is as popular as ever. Miss Gitana will shortly be producing a new number from the Lawrence Wright house.

"Haunting" continues to be a big winner with Mr. Percy Honri, and is much to the liking of audiences at the Osborne Theatre, Manchester, this week.

At the Empress, Brixton, too, this number is a big success, and Miss May Mazette, of the Mazuz and Mazette Three, is always sure of a hearty reception when she sings it.

At the Empire, Croydon, and Grand, Clapham, this week Mr. Ernie Mayne is making a big hit with "Hello, Mr. What's-a-Name!" a big comedy chorus number he has just acquired.

Hal Wright is scoring heavily at the Hippodrome, Ilford, with "Let's Have a Song About Rhubub," a new comedy number which should prove a big hit for the summer season.

"Now I've Got You" is proving a big winner for Mr. Syd Walker, and goes as big as ever at the Palace, Camberwell, this week.

At Tottenham this week Cole and Robbins are making a big success with "I've Got the Sweetest Mammy," a number much to the liking of the Palace audiences.

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"HELLO! OLD WHATS-A-NAME"
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Hear
ETHEL CASTALDINI
sing
"THE TEARS OF AN IRISH MOTHER"
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Hear
DAISY TAYLOR
sing
"I'VE GOT THE SWEETEST MAMMY"
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THE SONG THAT HITS THEM
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NEXT WEEK'S CALLS.

MONDAY, APRIL 10, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 1 NOW DUE.

ALBANY WARD THEATRES, LTD.
NOTE.—Rehearsal at all theatres 1 p.m. All artists must attend.
LYDNEY PICTURE HOUSE.—Hicks and Leslie.
WEYMOUTH JUBILEE HALL.—Sophie Newman, and company as booked.
YEOVIL PALACE.—Smith and Walker.

RAYMOND London Shortly.

BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—Oswald Cray's drama, "The Mormon and His Wives."
RAMSGATE PAVILION (rehearsal, 12).—The Ben Bojamaa Arabs, and company as booked.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Andrea.
HAMILTON HIPPODROME (rehearsal, 1).—McGregor and Hood, Les Bastiens, Miller and Phlora, V. M. Gaston, Royal Quintette, Cellsns.
IPSWICH HIPPODROME (rehearsal, 2).—A. L. Robbins, Three Laurels, Dorothy Leigh, Bert Groves, Ronald and Kinniburgh, Doroswami, Marcus.
NORWICH HIPPODROME (rehearsal, 2).—Gilbert Payne's revue, "Wedding Bell(e)s."
PAISLEY RINK PALACE (rehearsal, 12).—Five Hesseys, Chas. Falla.
PAISLEY THEATRE (rehearsal, 12).—Tom E. Hughes, Ross and Mayer, Edward Victor, Langford and Ella Trio, Denise and Jan, Les Noselas, Robinson and Macken.

RAYMOND Touring France.

KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 12).—Charlie Rich presents "Bubble and Squeak."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Tom Davies Trio, Olive West, Ashley Twins and Mabel, Frank Early, The Venecourts, Monica Gold, Gracie Vicat.
WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.

LONDON SYNDICATE HALLS.
(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.
CAMBERWELL PALACE (rehearsal, 12).—Harry Weldon, George D'Albert, Frank H. Fox Herbert La Martine, Dorothy Arnold, Stowe Bros.
CLAPHAM GRAND (rehearsal, 12).—Nelson Jackson, Marjory Fulton, Kenna Bros., Roxy La Rocca, June Mills.
CROYDON EMPIRE (rehearsal, 12).—Great Carmo, Bert Weston, Nella Allen, Four Madcaps, Silver and Fox, Hanlon Chas. Troupe.
HAMMERSMITH PALACE (rehearsal, 12).—Marie Kendall, Barney and Nora Moore, Hal Wright, Four Richards, Four Swifts, Harry Bedford.
HOLBORN EMPIRE (rehearsal, 12).—Lew Lake presents "Splinters."
ILFORD HIPPODROME (rehearsal, 12).—Harry Champion, Eric Randolph, Sadler Bisio Quartette, Anartos, Mooney and Holbein, Stradus and Dolly, Three Jees, Rene Ralph.
ISLINGTON EMPIRE (rehearsal, 12).—Bert Lee, Daisy Taylor, Claude Gardner, Rastori and Partner, Elsi Bartlett, Michacloff Trio, Niblo and Laura, Radford and Valentine.
KILBURN EMPIRE (rehearsal, 12).—Lewis Waller presents "Afgar."
LEWISHAM HIPPODROME (rehearsal, 12).—Rene and Godfrey, Bert Weston, Fox and Rose, Carr Lynn, Eddy Gray, We Three.
PALLADIUM.—"Rockets."
POPLAR HIPPODROME (rehearsal, 12).—Andrew Melville presents "The Savage and the Woman."
PUTNEY HIPPODROME (rehearsal, 12).—Lew Lake presents "Me and My Gal."
SHOREDITCH OLYMPIA (rehearsal, 12).—Effie Mann, The Anartos, Sandy Powell, Fulgora, Arthur Brough, Valazzi.
WILLESDEN HIPPODROME (rehearsal, 12).—Elkins, Fay and Elkins, Walker's Juveniles, George Calver, Phil Bransby, Jessie Preston, Bert Elliott.
WOOLWICH HIPPODROME (rehearsal, 12).—Allan Edwards and Tom Heathfield present "Joy Bells."

RAYMOND Touring France.

MACNAGHTEN TOUR.
Rehearsals at all halls at 12.
BLACKBURN.—Mart and Pep, Four Storks, Jack Boot, Paul Thomson, Laline, Tom Rees, George and Butcher.
BRADFORD.—Victor and Velma, Hugh Ogilivie, Frank Melvin, Alexandre, Tiny and Tim, Edwards Trio, The Mogadors.
BURNLEY.—George Edwardes's "Sybil."
CARLISLE.—Les Nicoletos, Bert Hughes and Co., Fred Maitland, Syd Lynn, Jessica Way, Frank and Elsie, Marie Ellerslie.
HALIFAX.—The Hussars, Chas. Grantley, Gillie Potter, Daisy Wood, Charlieri Bros., Henry Luscombe, The Dingleys.
HUDDERSFIELD. — Les Tumilets, George Jackley, Frank Merry, Symphona, Wallace and Renee, Fusco, Cliff Harcourt.
LEICESTER.—Company as booked.
SOUTHAMPTON.—Pan and Girls, Darty and Partner, Maple and May, Those Four, Star Operatic Trio, Jean Andrews.
WARRINGTON.—"There You Are, Then."

RAYMOND Continental Tour.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Les Pomi, Hanvarr Lee Trio, Nellie Wigley, James Stewart, Fred. Barnes, Nixon Grey, The Golda-Penville Quartette.
BIRMINGHAM GRAND (rehearsal, 1).—Vernon Watson, Nat. D. Ayer, G. S. Melvin, L'Incognita and John Amadio, The Windsor Troupe, Rastelli, Fred. Stafford.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Lee Trio, Henry J. Hearty, Betty and Doris Hare, Wilf. Weston.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Chick Farr, Dolly Elsworthy, Mayne and Sheridan, Manual Vega, Mutt and Jeff, Joseph Cheetham, Rex Romaine and Prue Temple.
CARDIFF EMPIRE (rehearsal, 1).—Victor Andre, Grock and Partner, Bert Errol, Vine and Russell, Lauri Howard, Henry Martinez and Co., Elsie Bower.
CARDIFF OLYMPIA (rehearsal, 11).—White and Pike, Walter Cranby.
Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre.
EDINBURGH EMPIRE (rehearsal, 12).—Flying Banvards, The Five Jocks, G. H. Elliott, Ike and Will Scott, Howard Rogers, The Buchanans, Winifred Ward.
FINSBURY PARK EMPIRE (rehearsal, 1).—Les Vieviaris, Masu, assisted by Yuri, Sophie Tucker, Lake and Barrasford, Cymric Prize Glee Singers, Bruce Green, Nick Morton.
GATESHEAD EMPIRE (rehearsal, 1).—"Come On, Steve!" featuring Scott and Whaley.
GLASGOW ALHAMBRA (rehearsal, 11).—Percy Hutchison and company in "Nightie Night."
GLASGOW COLISEUM (rehearsal, 11).—The Jovers, Jack Lane, Brete Harte and Tommy Lorne, Claude Williams, Eddie and Cute, Edie Haley.
GLASGOW EMPIRE (rehearsal, 11).—Fortunello and Cirillino, Augustus Yorke and Co. in "Memories," Foster Kershaw, C. W. Woltard, O'Neil and Thayer, Five Wartons.
HANLEY GRAND THEATRE (rehearsal, 12).—Wallie Pearce, Sisters Billington, J. H. Scotland, Billy Merson, Togan and Geneva, Kiddy Kennedy, Bromley Carter.
HULL PALACE (rehearsal, 1).—D. W. Griffiths' success, "Way Down East."
LEEDS EMPIRE (rehearsal, 1).—Megan Brothers, "The Monks of St. Bernard," Ernest Hastings, Pimple and company, Hermann and Shirley, The Robertys, Frank and Vesta.
LIVERPOOL EMPIRE (rehearsal, 1).—Omega Trio, Percy Honri, Olga Morselli, Johnson Clark, George Wilbey, Gus Fowler, Jack Barty.
LIVERPOOL OLYMPIA (rehearsal, 1).—Harry Day presents "Rockets."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."
NEWCASTLE EMPIRE (rehearsal, 1).—Lily Morris, Nicol and Martin, Yamayama Troupe, Florence Smithson, Oswald Williams, Fred. Curran, Alfredo.
NEW CROSS EMPIRE (rehearsal, 1).—Madge Bilton and Max, Stan Kavanagh, Milton Hayes, Mona Vivian, Moore and Roby, De Alma, Adam Tomlinson.
NEWPORT EMPIRE (rehearsal, 1).—Katrina and Joan, Wieston's Water Lions, and Diving Nymphs, Jay Whidden, Tom D. Newell, Herbert Cave, Tom Fagan.
NOTTINGHAM EMPIRE (rehearsal, 1).—Boy Ronald, Du Calion, Marie Dainton, John, Harry, and Burton Lester, Nolan and Holt, Daly and Healy, Harvard, Holt and Kendrick.
PRESTON EMPIRE (rehearsal, 11).—Mr. and Mrs. William Maclaren's Company in "The Sign of the Cross."
SALFORD PALACE THEATRE (rehearsal, 1).—Lucille Benstead, Manny and Roberts, Wal Langtry, Jock McKay, De Guchi Troupe, The Gladwyns, Chas. Erard.
SHEFFIELD EMPIRE (rehearsal, 1).—Russell Carr, Yamamoto and Koyoshi, Max Darewski, Marie Ambrose, Jack and Evelyn, Dick Tubb, Austin Rudd.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Zellini, Florence Yaymen, Spencer Ward and Gertrude Long, Hetty King.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Fun Shop," O'Gorman Brothers.
STRATFORD EMPIRE (rehearsal, 1).—Foster Productions present Charles B. Cochran's "League of Notions."
SUNDERLAND EMPIRE (rehearsal, 1).—"Redheads," Tom Clare.
SWANSEA EMPIRE (rehearsal, 2).—Penrose and Whitlock, Nat Kay, Resista, Malcolm Neil, Five Petleys, Scot Gibson, Marcelle de Vere.
VICTORIA PALACE (rehearsal, 11.30).—Wilkie Bard, Mabelle Sherman, Harry Herbert, Femina Quartette, Betty Barclay and George Glover, Culpitt, Rolf Slater, The Westwoods.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Tucker, Cruikshank, Billy Bennett, Oswald Bemand, Syd Moorhouse.

RAYMOND Continental Tour.

STOLL TOUR.
(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Rose Petals."
BRIGHTON HIPPODROME (rehearsal, 12).—"Jack of All Trades."
LEEDS HIPPODROME (rehearsal, 12).—Scott Sanders, Hilda Nelson Trio, Lall and Rene, Tailleur Andrews, Violet Black and Co., Dorothy Lena, Four Kadex.
LIVERPOOL HIPPODROME (rehearsal, 12).—"Kiki."
MANCHESTER PALACE (rehearsal, 11).—Uniques, Spence and Jocelyn, Edwin Lawrence, Laveen and Cross, Robb Wilton, Five Kaeths, Arch. Hill, Kirkby and Hudson.
NEWCASTLE HIPPODROME (rehearsal, 12).—Annie Rooney, Syd Walker, Mendez Troupe, Fred Duprez, Daunton Shaw Troupe, Jean Schwiller, and company as booked.
PARIS ALHAMBRA.—Period commencing April 7, 1922.—Fortuge, Frank Le Dent, La Ventura, Bouncing Dillons, Brunettes, Two Ascots, Takio and Film, Gregory Ratoff Troupe, Sie Abbas Ben Abdulla, Strakia and Dogs, Axel Mirano, Signoret.
PORTSMOUTH HIPPODROME (rehearsal, 1).—Ernie Mayne, Seattle Troupe, Nora Cermery, Geo Lee, Audrey Knight, "Bichette," Seattle Troupe.
SHEFFIELD HIPPODROME (rehearsal, 12).—"Pins and Needles."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Fran Klint, Arthur Gilroy, Maud Allan, Mountfords, John Luxton, Anna and Louis, Barry Burnette.
SOUTHEND HIPPODROME (rehearsal, 12.30).—"The Stockpot," Fandor Troupe, Geo. Rymer, Len Carrodus.
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Esta Stella, Dave Lee, W. Griffiths' Organ, Billy Fosse, and company as booked.

RAYMOND London Shortly.

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Major Phillips' Airship, Lovick Jewels, Fugi Family, The Great Wieland, Norman Carrol, Bi-Bo-Bi, Lynda Martell.
ATTERCLIFFE PALACE (rehearsal, 1.)—Karr and Kooney, The Harris Family, Le Dair, Marie Lumberg, Mackey and Cecil, Ru Allan.

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METROPOLITAN.

There is a very excellent programme at the Metropolitan this week. Dick Henderson, the inimitable Yorkshire comedian, brought the house down, both with his songs and patter. He is the possessor of a wonderful comic personality and also of an exceptionally fine voice. After his last song, 'Old Pals," he was recalled time and again before the "tabs."

Ethel Castaldini, the musical comedy favourite, has a fine voice, which she used to every advantage in three numbers; "The Tears of an Irish Mother," being especially popular. She wore some charming gowns during her various songs. Jack Jarman, the "Stick of Mirth," lived up to his title, his description of his "Wedding Breakfast," being very popular!

A very clever animal turn was Captain Woodward's, who presented La Petite Nina, with her famous sea-lion "Jellicoe." The animal shows the most wonderful intelligence from balancing a tennis ball to driving a motor-cycle and side car. Its capacity for eating fish is also enormous. A feature of its performance was its own applause with its "clappers" after some peculiarly difficult tricks.

The ever-popular Billy Wells and Eclair twins in mirth, modes, and melody, give a wonderful exhibition of eccentric dancing. They are also marvels of agility, especially clever being their "Maori dance." Jack Bassett and Gwen Bailey in "The Unexpected," gave a clever exhibition of balancing on numerous tables and chairs. Haig and Escoe, the popular comedy duo, in some lively songs and dances, were very popular. The bill was concluded by Kitty Curtis, the sparkling non-stop comedienne, in several catchy numbers and the Great Anserouls, kings of double and treble somersaults, who gave a excellent performance.

HILDA MUNDY
TALKING HER WAY TO FAME
IN HARRY SLINGSBYS "OH LAUGH" REVUE.

WOUND UP FOR THE WEEK
This Week—Palace, BATH. Next—CHELTENHAM.

"KEEP IT GOING."
At Watford Palace.

The Palace has another of the Herbert Barnes' productions as its attraction this week—a revue entitled, "Keep It Going," and on Monday evening, in spite of the snowstorm, a good house gave the show a cordial reception. As Pickles, Tommy St. John is ludicrously funny. He scores a great success in his scena with his partner, Olive Dent, in the "Behind the Scenes" episode, in which he appears (in a pantomine dame make-up) as a stage cleaner. In this scene he also introduces his concertina speciality. Olive Dent is a sprightly Polly. Sid Christo, as the manage of the stores, is quite good, and the same remark applies to Algy, impersonated by Jack Rova. The speciality act provided by these two clever artists is excellent, the latter playing the role of the dude perfectly. Fred. Burnaby is the baritone, and Eleanor Kendall, Angelina Blinkhorn. Both are possessed of good voices and their duet is extremely pleasing. Dexterous dancing is given by the Four Roselles. The scenery and dresses are quite up to the average.

Mr. Tom Heathfield, the well-known comedian, is this week playing at the Bedford in "Joy Bells," and his clever work is much enjoyed.

ISLINGTON EMPIRE.

The first "turn" at the Islington Empire on Monday night was an announcement by the management that "owing to a difference of opinion between Mr. Chas. Gulliver and the A.M.U. there would be no orchestra." However, Mr. Harry Green did Trojan service at the pianoforte, and all the musical numbers were gone through without a hitch.

Sandy Powell is a great favourite here, and his rendering of "Are You Working?" and "We'll All Be Happy Ever After" brought down the house. Arthur Brough is a clever ventriloquist, and his act "At Waterloo" is bang up to date. He had a hearty reception. That charming little lady Marjory Fulton delighted us with her singing of "Peggy O'Neil" and "On Sunshine Bay." Both numbers were admirably rendered. Sam Mayo is another favourite who is always sure of a welcome. His songs at the piano are particularly funny. Jack Pleasants sang "Mary Jane" and "Will She Love Me When I'm Old?" in his own particular style, and created much amusement. Other turns in the programme are Byron and Byron, in a clever comedy act; Barts Trio, acrobatic dancers; the Four Madcaps, in a singing and dancing scena, and The Buchanans, acrobats, complete. The audience were very enthusiastic, and each turn was given a hearty reception.

GOLFING AT BLACKPOOL.
Artists and orchestra golfing at Blackpool recently. Our photo. includes V. Thompson, Bert Weston, Tom E. Hughes, B. Green, Charles Kemp, David Poole, and George Glover.

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MUSIC HALL LADIES' GUILD.

Successful Matinee at the Oxford.

That excellent charity, the Music Hall Ladies' Guild, which assists artists during sickness and unemployment, and provides for and educates their orphans, gave a matinée at the Oxford Theatre on Thursday last, and the financial results were satisfactory, over £100 alone being raised by an auction conducted by Mr. Jack Trevor, whose genial style proved highly effective in getting bids.

A number of well-known variety artists generously gave their services for the occasion, and the result was a programme of exceptional attraction and interest. The first artist to take the stage was Mr. G. H. Carlyle, who displayed remarkable ability as a pianist, and gave a striking imitation of the famous singer, Caruso, while his rag-time melodies were greatly appreciated. Next came Malvini, a lady who plays the violin with a marvellous ease and skill that deservedly evokes enthusiastic applause. Mr. E. Thornley-Dodge's rather sad little sketch, "A Voice in the Street," was admirably played by himself, Miss Edyth Goodall (as the street singer), and Mr. Frederick Morant. Miss Betty West sang "Prince Charming" and "Love's a Merchant" with charming effect, and Mr. Harry Green came along from the Lyric, to tell in his quietly effective manner some of his droll stories. The wonderful dancing of the Gomez Trio and Cardoso was a source of special delight to the large audience. Miss Peggy O'Neil, assisted by Mr. Jack Raine, appeared in an amusing sketch and gave a delightful performance in his own characteristic style. Mr. Arthur Prince, the clever ventriloquist, met, as usual, with a cordial reception. Miss Bessie Clifford, the Yankee Doodle girl, scored with the ditty "My Daddy is My Sweetheart" and two other character-songs, her smart dancing also winning applause. Very delightful were the folk-songs of Muriel George and Ernest Butcher, given in artistic style; Miss Margaret Cooper, at the piano, contributed a couple of songs with notable success. Trini, "the most beautiful girl in the world," gained a good reception for some graceful dancing; Helena Millais appeared in her amusing impersonation of Mrs. Dolittle, the charlady, and other contributors included Walter Williams, vocalist; the Fayre Four, in a charming musical potpourri; and Harry Weldon, the popular comedian. As already mentioned, a feature of the afternoon's programme was the sale by Mr. Jack Trevor, the well-known auctioneer, of a variety of articles, including the original frontispiece of the programme, designed by John Hassall; a basket of fruit; a ladys blouse, and a lady's hat. The bidding was brisk, and some of the articles were put up again by their purchasers. Three cases of Glaxo were knocked down to the National Surday League for £20.

In the course of the afternoon Mrs. Charles Coborn (the hon. treasurer of the Guild) and Miss Lottie Jackson (Mrs. Oscar Osborn), hon. organisers of the matinée, appeared on the stage, and the first-mentioned expressed the thanks of the committee to Mr. C. B. Cochran for the use of the theatre and all who had given valuable assistance.

FRANK SPEAIGHT'S DICKENS RECITAL.

Mr. Frank Speaight confined himself to the "Pickwick Papers" in his Dickens recital at the Steinway Hall on Saturday afternoon. As a feat of memory alone the recital was remarkable. Mr. Speaight holding the attention of the audience for an hour and a-half without once referring to notes. His representations of the various characters—Pickwick, Mrs. Bardell, Wardle, Snodgrass, Sam Weller, and Sargeant Buzfuz amongst others—were remarkably clear cut, and the audience had no difficulty in identifying the one from the other. Mr. Speaight obtains his effects without the aid of "make up," relying on vocal and facial expressions only, and the hearty applause which punctuated the recital and the ovation he received at the conclusion were fully deserved.

Tom D. Newell.

Happily recovered from a rather nasty accident in the early days of pantomime at Sheffield, we are glad to find that Tom D. Newell is now quite himself again, although he carried on throughout the panto. in spite of his accident. Last week Tom made his first visit to town this year at the New Cross Empire, at which house he was in first-class form, the concluding item, "The Lancers," being very heartily acclaimed.

Victor King.

In that popular show, "The Dream Girl," that successful light comedian, Victor King, is doing particularly well in the part formerly played by Randolph Sutton. Later on Victor must resume his single act, for which he has booked dates for the next five years.

NOTICE TO ARTISTES.

There are a few vacancies for our Front page Portrait spaces.

Details and rates—which include cost of block—may be obtained on application to

The Advertisement Manager.

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"ÆSOP'S FABLES."—Marks 9½.

Fables Pictures (Incor.). American cartoons.
GENERAL DESCRIPTION.—A series of short-length cartoons inspired by Æsop's proverbs, which have become household words in every civilised language. "The Lion's Share," "Killing the Goose that Lays the Golden Eggs," "Look Before You Leap," and several such, are of exquisite drollery, the maxim being applied as a moral to modern every-day happenings in the social and political world with a direct incisiveness that is as convincing as it is apropos. Mr. Paul Terry, the cartoonist, is to be congratulated on the clever carrying out of a bright idea that will appeal to all, and, judging from the hearty applause and appreciation shown by the large audience at the trade show on Thursday, the series will be a box-office proposition of the first order.

"THE GOLDEN SNARE"—Marks 9.

First National (American). 5-reel drama, featuring Lewis Stone, Ruth Renick, and Wallace Beery.
GENERAL DESCRIPTION.—An interesting story, set in the wild grandeur of the Canadian wilds in mid-winter.
STORY.—Brum Johnson, a fugitive from justice, is tracked to his lair in an isolated spot in a Canadian forest by Sergeant Raine, who on his trek thither had assumed charge of an orphan baby. Raine reaches his quarry more by accident than judgment, being conducted thither by a beautiful young girl named Celie, who seemed strangely out of place amid such surroundings. Celie, being attracted by the baby, asks Raine to accompany her home, which he does, and he there discovers the man for whom he is searching, a mentally-deranged but physically powerful fellow, who holds in awe the few other settlers in his vicinity. One of these, Black Dawson, seeks by alternate cajolery and threats, to make Celie his wife, but is repulsed by her. However, by the fortunate circumstance of Raine's presence, her forcible abduction by Dawson is prevented, but not before both Johnson and Dawson are killed in the ensuing mêlee. The story ends on the departure of Celia, Raine, and the baby to more civilised and congenial—though less beautiful—surroundings.
ACTING.—Good, a powerful study of the outlaw by Mr. Wallace Beery being the prominent feature.
PHOTOGRAPHY.—Excellent throughout.

"GODDESS OF LOST LAKE"—Marks 9.

Hayward (American) drama, 5 reels, featuring Louise Glaum.
GENERAL DESCRIPTION — Dramatic story, with one or two original points, on the ever-popular subject of Red Indians and hidden gold.
STORY—In return for saving the life of a powerful Red Indian chief, a young Englishman is given his daughter in marriage, and the secret of a gold mine, as a reward. Complications arise which prevent the Englishman from getting more than a small amount of gold, with which he returns to England, and spends his money mainly on educating his daughter Mary, whose Indian mother is now dead.
When Mary is grown up, the gold fever takes a fresh hold on her father, and he returns to the tribe her mother belonged to, Mary assuming Redskin clothes and manner, mainly to test the love of young Hamilton, who has followed them from the city. Hostility on the part of the tribe causes the death of her father, but Mary eventually finds comfort in the love of the faithful Hamilton.
ACTING—Louise Glaum does excellently as the half-Indian girl, and other parts are all well played.
PHOTOGRAPHY—Very good.

"MISS LULU BETT."—Marks 9½.

Famous-Lasky (American) production. Five reels. Featuring Lois Wilson.
GENERAL DESCRIPTION—A good story capitally acted and well presented.
STORY—Lulu Bett, with as fine a character as one could wish for, leads a dreary existence as a mere domestic drudge to her sister and her mean hypocrite of a husband Dwight Deacon. It is only natural then that when Deacon's brother comes home from abroad and pays Lulu a certain amount of attention she should feel grateful, and finally consent to marry him when he asks her. But Lulu's troubles are by no means ended, for she discovers that her husband has been married before, and has no proof of his first wife's death. She returns to her family, taking up her old tasks. There is at least one person who sympathises with her, and to whom she tells her troubles. This is the schoolmaster, who loves her, and when, finally, proof is forthcoming that her "husband's" wife still lives, Lulu, after asserting herself to the Deacons in a thoroughly satisfying manner, runs away and marries her lover.
ACTING.—Miss Lois Wilson gives a very natural and appealing portrayal of Lulu, and the capable cast, including the always amusing Theodore Roberts, give valuable support.
PHOTOGRAPHY.—First class.

"HEARTS UP."—Marks 9.

F.B.O. (American) production. 4,500ft. Featuring Harry Carey.
GENERAL DESCRIPTION. — A Western drama, with a romantic story
STORY.—Arriving on a visit to an old friend, David Brent finds the man dead. While looking over his effects, David discovers that his daughter, who has not seen her father for many years, is on her way to live with him. He goes to meet the girl, and, hesitating to greet her with bad news, allows her to assume that he is her father. Thing's become awkward when he falls in love with her, but cannot make up his mind to tell her the truth. The would-be spite of a neighbour reveals the fact to her, and she is only too glad to accept her hitherto "father" as a lover.
ACTING.—Surrounded b a good cast and settings that convey the correct Western atmosphere, Harry Carey makes a sympathetic figure as David Brent, Mignonne Golden being a fascinating heroine.
PHOTOGRAPHY.—Picturesque and clear

GLEANINGS FROM FILMLAND.

Carpentier as Film Star.

Georges Carpentier is to appear as a British film star, under the direction of Mr. J. Stuart Blackton. The production will be made by Mr. Blackton in association with Mr. Allen Thomas and Mr. Alexander Bird, and work on it will soon be started in England. The noted Frenchman has just signed the contract, the negotiations having been conducted by Mr. Andrew Souter. The announcement of the association of Messrs. Blackton, Thomas and Bird is important in its bearing upon the progress of British film production Distribution will be in the hands of Messrs. Thomas and Bird, who have formed The National Super Productions for this purpose.
Carpentier will appear in a romantic drama which Mr. Blackton has decided upon as best suited to his talents. It is an English story with large possibilities for effective pictorial treatment. He will be supported by a strong British cast. Although best known as a star of the ring, M. Carpentier is an excellent artist, and is regarded as the possessor of remarkable dramatic talent.
The film presenting Carpentier will precede the next Stuart Blackton super-production featuring Lady Diana Manners, which will be started later in the summer.

Short Features.

In view of the growing demand of the public for shorter films, Ideal Films, Ltd., are about to launch an ambitious programme of "Short Features"—that is to say, films condensed into one or two reels. They have acquired for this purpose the whole of the output of the Educational Films Corporation of America. This includes a number of forcible two-reel dramas played by leading actors and produced with all the finish of the highest class productions.

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"NEW WIVES FOR OLD."

Farcical Comedy in Three Acts, by Eric Hudson; Produced at His Majesty's Theatre, Aberdeen, on Thursday, March 30.

Sir George Mytton ... Bromley Challenor
Dr. Mytton ... Charles Lloyd
Reginald Hardinge ... L. Moreton Rolls
Professor Ignatius Green ... C. C. Hodges
Victor Fawcett ... Arthur Jenner
Mr. Dowd ... Cecil Pierse
Jarvis ... George Child
Lady Mytton ... Muriel Kidner
Blanche Fawcett ... Theo. Cottrell
Peggy Stannard ... Leslie Birks
Carrie Hardinge ... Kathleen Williams
The Beautiful Stranger ... Enid Cooper

"New Wives for Old" is a farcical comedy of considerable merit, though the long arm of coincidence is rather overstretched. Interest and amusement are excited rather by the comical and unexpected situations than by any special excellence of the dialogue.
Sir George Mytton, a wealthy married philanderer, is just arranging a week-end at Bath in the company of his partner's wife, when he is disturbed by the entrance of Professor Ignatius Green, an elderly Scientist, who declares he has discovered a potion which will rejuvenate any middle-aged woman. Other effects are to be a temporary loss of memory and of the moral sense, and the gain of extreme physical beauty. Sir George and his brother, Dr. Mytton (who keeps a sanatorium close by) are extremely sceptical, but are presently startled into belief. Sir George's charming but middle-aged wife, suffering temporarily from a slight motor accident, is led in, and Professor Green seizes an opportunity to give her a dose of his potion unobserved, afterwards sending her to her room to rest. A short time afterwards comes the news that Lady Mytton has disappeared, and that her place has been taken by a young and extremely lovely stranger, who does not know who she is, but is most friendly with everyone.
Sir George at once jumps to the conclusion that Professor Green, previously set down as a harmless lunatic, is a miracle-working scientist. He is delighted to find his wife rejuvenated and rendered lovely, but dismayed when she will have nothing to do with him. The absence of Lady Mytton and the presence of the beautiful stranger lead to all sorts of confusion, and Dr. Mytton tells a series of the most amazing "whoppers" through the three acts of the play, which eventually ends with the wife unexpectedly turning up just as her husband is about to be arrested for murdering her.
Mr. Bromley Challenor, as Sir George Mytton, plays excellently, his portrayal of the confused and worried Baronet being at times very funny. Mr. Charles Lloyd lies marvellously as Dr. Mytton, making a distinct success of his part. Mr. C. C. Hodges, assisted by a splendid make-up, is good as Prof. Ignatius Green; Mr. George Child makes an admirable Butler; and the other male parts are in safe hands, fine work being done by Messrs. L. Moreton Rolls, Arthur Jenner, and Cecil Pierse.
Miss Enid Cooper both looks and acts the part of the Beautiful Stranger, Miss Kathleen Williams presents a neat character study as Miss Hardinge, and the other female rôles are in efficient hands, Misses Muriel Kidner, Theo Cottrell, and Leslie Binks all doing very good work.

THE PRINCE OF WALES'S TOUR

The Cinechrome Instruments, Ltd., gave a private view of the first series of the official film "With H.R.H. the Prince of Wales Through India and Burma" at their private theatre on Thursday afternoon. The pictures shown deal with that part of the tour commencing with the landing of His Royal Highness at Bombay and his journey through the various provinces up to the time of his leaving Gwalia. Altogether 22,000 feet of film were shown, which will be reduced to 12,000 feet when the necessary modifications are made in order to make the film suitable for public exhibition, but the film is so extraordinarily interesting that it will be a difficult task to decide what "cut" to make.
The film shows the Prince as the central figure in splendid public receptions and functions arranged by the various Governors and native Princes of the provinces through which he passed, particularly notable being the enthusiasm that marked the public greetings at Calcutta, Madras, and Lucknow. Especially interesting are the scenes depicting the Prince riding in races, tiger hunting, and polo playing; the magnificent processions of elephants arranged in his honour, the "devil dance" at Calcutta, and the parade of the Shan chiefs at Mandelay, the native boat races, and State processions, all these forming a memorable and historical record, the value of which it is impossible to estimate. The photography is flawless, the five photographers who accompanied the Prince having accomplished their work remarkably well. The film will, we understand, be issued as a "serial" when placed on the market.

Policemen deliver the Grand National Film.

An interesting little incident in connection with the Gaumont Graphic pictures of the Grand National is recorded from Manchester. The negative and copies were developed at the Gaumont Company's branch in Liverpool, and the manager of the Manchester branch, wishing to get a print off to the Gaiety Picture House, Manchester, early on the evening of the race, rushed a copy down to Lime Street Station to put into the hands of a messenger. When he arrived, there was no messenger, and the train was about to start for Manchester. He caught sight of a compartment filled with policemen on their way back from Aintree, and rushing over to the train, he put the copy of the film into their hands, asking them to deliver it at the Gaiety Picture House. The policemen appreciated the novelty of the situation, and on arrival in Manchester, they lined up in front of the picture theatre in regulation style. The subject was flashed on to the screen in the middle of another picture and the whole stunt was vociferously cheered by the audience.

After the trade show success of "Soldiers of Fortune," Gaumont's next Realart trade show at the New Gallery, on Wednesday, April 12, "The Luck of the Irish," will be doubly interesting in view of the fact that Allan Dwan was responsible for the production of both pictures. "The Luck of the Irish" is a thrilling romance adapted from Harold McGrath's novel of the same name. Though rather more melodramatic than "Soldiers of Fortune," it has the same elements of appeal, adventure, romance, unusual settings and plenty of physical "punch." The picture epitomised, is a sort of world tour of adventure, with James Kirkwood as the hero, fighting in defence of the heroine, played by Anna Q. Nilsson.

BIRMINGHAM REPERTORY THEATRE.

"A Woman Killed with Kindness."

Thomas Heywood, the author of this play, was a contemporary of Shakespeare's, having been born about 1575, and wrote innumerable plays, of which this is the best-known. To the serious student of the drama, the production of a play by a contemporary of Shakespeare was an event of more than ordinary interest. The most obvious result of such a performance is to send one away with greater wonder at the super-eminence of our national poet. Heywood's play is not without its good lines, and sometimes nearly convinces one that it has an interest other than the historical, but on the other hand, there are faults of construction and characterisation, and the artificiality of its long soliloquies and asides. The outstanding feature of the revival was the excellence of its staging. Never has the apron stage been used to a better advantage, and the introduction of a second curtain made practically three stages. The acting was adequate without being distinguished. Mr. W. J. Rea made a welcome reappearance. Miss Susan Richmond, in the title-rôle, had a part which gave her ample scope for the particular style of emotional acting which she has made her own. Mr. Scott Sunderland was excellent as the husband, and Mr. Cedric Hardwicke scored the success of the evening in the small part of Jenkin. The play is not likely to be a popular success, but the performance is one which redounds to the credit of the company.

PICTURES FROM MUSIC.

Much has been written about adapting music to cinema pictures, but a correspondent raises a new side of the question by suggesting that some excellent subject-material for pictures might be found in the music itself. To music-lovers there are many beautiful stories to be found in a large number of the works of the old masters, and the collaboration of a musical expert and a film-dramatist should produce some interesting results which could be screened in conjunction with the actual music performed by the orchestra. For instance, the material for a delightful pastoral picture could be found in Beethoven's Sixth Symphony; Debussy's "L'Apres midi d'un Faune," Greig's "Peer Gynt," or Rimsky-Korsakoff's "Scheherazade," would supply their own stories, and there would be decided possibilities about many of the works of Dvorak, Wagner, Sibelius, or Percy Grainger, to say nothing of a host of others.
This form of music-picture need not be confined to purely orchestral work, many of the choral works and oratorios would derive added effect from a moving-picture illustration of many incidents and narratives as they were being dealt with by soloist or chorus. Purely descriptive choral works such as Stanford's "The Revenge," "The Battle of the Baltic," or "The Canterbury Pilgrims," suggest themselves also, with Coleridge-Taylor's "Tale of Old Japan" and "Hiawatha," coming along with vocal scores which simply call for picturisation.

THE WEEK'S RACING.

Newmarket Craven Meeting.

BACK TO HEADQUARTERS AGAIN.

Although the racing at Lingfield was on a minor scale last week, some really good sport was thoroughly enjoyed by a goodly company. What is more satisfactory, the punting brigade held their own very well over the two days, giving the pencillers a bit of a shaking in several of the events. Eagle's Rest filly, Powerful, Lady Randy, Architect, Thoughtless, Discobolus, Achanalt, Roman Fiddle, Swynmyth, and Miss Prude colt, all taking a proper dole of the books. "Era" readers had Powerful and Swynmyth, wh ich kept us in balance, although the prices were poor.
The Eagle's Rest filly started a nice little sequence for R. Marsh's stable, which was continued at Newbury, where Weathervane took the Greenham Stakes, and John Green the Chieveley Handicap in the Royal colours. It was good to see successes of the last-named pair. It gives promise of a good season at last for His Majesty the King's horses. They have had a tantalisingly unlucky time for a long time past.

Fine Racing at Newbury.

One always looks for high-class sport at Newbury, and we saw some splendid racing on Friday. Not even the terrible weather conditions could damp the enthusiasm which was displayed when Weathervane, splendidly ridden by Herbert Jones, just had the better of the Manton-trained Leighon Tor. The colt ran very gamely and is sure to win further good races during the season, but whether the hope that he will emulate the deeds of Minoru, and go on to victory in the Two Thousand Guineas and Derby, is destined to realisation is open to doubt. He was receiving several pounds from Leighon Tor, and had to put every ounce in to get there. Nevertheless, that does not prevent us hoping for the best. His engagements include all three of the Classics, the Two Thousand Guineas, Derby, and St. Leger. Leighon Tor did well enough to make it evident she will take good races this season, and another that we ticked down was Poisoned Arrow.
Donoghue was seen at his very best in getting John Green home a neck in front of Strathleven for the Chieveley Handicap. He is already piling up points towards another jockey premiership. John Green found the stiff five furlongs about as much as he could hold on for, but he stuck it out gamely and well, and just had the winning margin at the finish. He will win again. Probably the easy downhill at Epsom will be the scene of his next exploit. He is off like a rocket, and the course on which weight is a matter of little moment as against speed will suit him to perfection. The second in this race, Strathleven, is also one to make a note of.
Westmead put in a very taking performance when running clean away with the Berkshire Handicap, thereby adding another notch to Cottrill's rising score. Westmead is a real good colt, and is sure with ordinary luck to do well.
Seldom, indeed, do we have a stoppage of flat racing from weather causes so late as this, but a heavy snowstorm succeeding the rigours of Friday afternoon, entailed the abandonment of the second day. It was a great pity as all had been looking forward to seeing Leighton, the Lincolnshire trial horse of Granely, out in the Newbury Cup. Whether he would have won it or not is now matter for conjecture. Many good judges thought he was walking over, but these sort of ideas are apt to prove costly, and there were some in the field that would not have knuckled under without a fight. Do respect the handicapper's views as sound. His assessments are generally far nearer the mark than those of his critics.

This Week's Racing.

Newmarket Craven Meeting opens the season at headquarters, and a return to the Mecca of racing is always looked forward to with enthusiasm. We shall see several of the crack three-year-olds that are destined to play their parts in the classic races this season, and hear of a number more. Then again, the better-class two-year-olds are beginning to make their appearance, and this is a favourite meeting for making their début, while the handicaps have a fascination of their own, and difficult of solution though they may be, the speculators are not deterred on that account.
To-day the Babraham Plate will be keenly contested by a number of good handicappers. The horse that wins this race is generally worth following up for further success, as it is a proper trial of strength all through. Those at the top are set a severe task, and while we expect to see Donna Branca, for one, run really well, we do not expect them to give the weight away to some of the lower brigade. From these we pick Chivalrous, Lone Star, Bowood and West Countryman to bear the brunt of the fighting, and, coming closer, stand on WEST COUNTRYMAN and Lone Star, whom we fancy as placed.
WEE LADDIE has a fine pull in the weights with those at the top, and stands a sound each-way chance for the Column Produce Stakes.
On Thursday the Flying Handicap is open, but SURCOAT will take a lot of stopping, despite his 9st. 8lb. In his absence have a little on Sun Shaft each way. He may be unreliable, but he can certainly gallop to some tune, and is very well just now.
Our old friend FEATHERSTONE should be followed for the Brandon Handicap, and only in his absence should we fancy Royal Highness.
On Friday at Derby BLACKLAND holds a nice chance for the Quarndon Handicap Plate, while for the Doveridge Handicap a little on SILVER IMAGE may bring a useful return. If Leighton runs for this do not make him a loser. His 9st. 6lb. will not trouble him on this easy course.
On Saturday POISONED ARROW has an easy task in the Chatsworth Maiden Three-Year-Old Plate. At Eglinton follow SERGEANT MURPHY for the Scottish Grand National Steeplechase.
On Monday at Edinburgh SON O' LEE holds a nice chance for the Buccleuch Spring Handicap, while on Tuesday POLACCA should follow up his late success by winning the Edinburgh Three-Year-Old Handicap.

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New York, ever-changing, ever-fascinating and gay, is the locale of the latest George Fitzmaurice Paramount Super-Special production, "Paying the Piper," which is to be released on April 10. It is an original story by Ouida Bergere, who wrote that other Fitzmaurice success, "On With the Dance," and it possesses scenes, characters and situations as convincingly real as those of its predecessor.
Dorothy Dickson, the famous dancer and musical comedy favourite, who is starring in "Sally" at the Winter Garden Theatre, makes, in her role of Barbara Wyndham, her screen debut in this picture.
The cast includes George Fawcett, Robert Schable, Alma Tell, Reginald Denny and Rod La Roque.

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ON THE ROAD.

PLAYS.

ALGAR (BLUE).—April 3, Luton; 10, Emp., Kilburn.
* AMBROSE APPLEJOHN'S ADVENTURE.—April 3, T.R., Birmingham.
BAULDY.—April 3, T.R., Edinburgh.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—April 3, T.R., Newcastle.
* BELLE OF NEW YORK.—April 3, Empire, Kingston-on-Thames; 10, Grand, Brighton.
* BETTY (MACDONALD & YOUNG).—April 3, Corp., Chesterfield.
* BILL OF DIVORCEMENT.—April 3, Lyc., Sheffield; 10, T.R., Huddersfield.
* BIRMINGHAM REPERTORY THEATRE CO.—April 3, Brixton, S.W.; 10, T.R., Brighton.
* BLUE LAGOON (T. C. WRAY).—April 3, Leicester; 10, Bolton.
BRITISH NATIONAL OPERA CO.—April 3, Vic Hall, Halifax.
BROADWAY JONES.—April 10, Prince's, Bradford.
* BROWN SUGAR (LION, WALLS AND HENSON).—April 3, T.R., Bath.
* BROWN SUGAR (MAINWARING-DUNSTAN).—April 3, Hip., Keighley; 10, Hip., Port Talbot.
* BULLDOG DRUMMOND. — April 3, O.H., Cork.
BUTTERFLY ON THE WHEEL.—April 3, T.R., Exeter.
* CARL ROSA OPERA CO.—April 3, Darlington.
* CARL ROSA OPERA CO.—April 3, Glasgow.
* CARL ROSA OPERA CO.—April 3, Manchester.
CARNIVAL (MATHESON LANG).—April 3, T.R., Halifax.
CHARLEY'S AUNT. — April 3, T.R., York; 10, Grand, Hull.
CHRISTIAN, THE.—April 3, Lyceum, Ipswich.
* DADDY LONG-LEGS (MACRONALD & YOUNG).—April 3, W.P., Brighton.
D'ALBERT (FRED) REP. CO.—April 3, T.R., Pontypool.
DEANE (HAMILTON) CO.—April 3, New Crewe; 10, H.M., Carlisle.
* DENVILLE PEP. CO. (ALFRED) (PINK).—April 3, Arcadia, Colwyn Bay.
* DENVILLE REP. CO. (BLUE).—April 3, Pavilion, Rhyl.
* DENVILLE REP. CO. (WHITE).—April 3, Pavilion, Southport.
* DENVILLE REP. CO. (YELLOW).—April 3, Pavilion, Chorley.
* DOLLAR PRINCESS, THE.—April 3, New, Cambridge; 10, O.H., Northampton.
DORAN (CHARLES) SHAKESPEAREAN CO.—April 3, O.H., Kidderminster.
* DOYLY CARTE OPERA CO.—April 3, T.R., Huddersfield; 10, Hip., Keighley.
* EDGE O' BEYOND.—April 3, H.M., Blackpool.
* ELEVENTH COMMANDMENT.—April 3, Rep., Nottingham.
ELIZA COMES TO STAY (JACK ESMOND'S).—April 3, T.R., Plymouth; 10, T.R., Bournemouth.
* FAIR AND WARMER.—April 10, T.R., York.
* FAITHFUL HEART.—April 3, T.R., Bolton; 10, T.R., Glasgow.
* FORBES-ROBERTSON (FRANK) AND CO.—April 3, O.H., Southport; 10, T.R., Bury.
FRENCH LEAVE.—April 3, Palace, Chepstow (3).
FRENCH LEAVE.—April 3, H.M., Carlisle.
* GABRIELLE.—April 3, New Cardiff; 10, Grand, Blackpool.
* GARDEN OF ALLAH. — April 3, Prince's, Bristol; 10, Prince's, Bristol.
* GIPSY PRINCESS (IMESON).—April 3, Grand, Derby.
* GIPSY PRINCESS, THE (L.M.S.).—April 3, King's, Hammersmith.
* GIPSY PRINCESS (MACDONALD AND YOUNG).—April 3, Empire, Penge.
GOLDEN MOTH, THE.—April 3, Prince's, Manchester; 10, Court, Liverpool.
GREAT ADVENTURE.—April 10, W.P., Brighton.
* HARVEY-MARTIN.—April 10, T.R., Birmingham.
* HILL MITCHELSON (E.) REPERTORY CO.).—April 3 and 10, T.R., Leicester.
HINTON (ARTHUR) REP. CO.—April 3, T.R., Stratford.
* HUNKY DORY.—April 3, King's, Glasgow
IRVING (MISS ETHEL AND CO.).—April 3, Lyceum, Edinburgh; 10, His Maj., Aberdeen.
* JACK AND JILL (CROMO).—April 3, Empire, Edmonton.
* JEFFERSONS, THE.—April 3, Gaiety, Hastings; 10, T.R., Lincoln.
KID OF ARIZONA.—April 3, Elephant and Castle Th., S.E.
* KIKI.—April 3, Hip., Sheffield.
* KNAVE OF DIAMONDS (DANIEL MAYER & CO.).—April 3, T.R., Dewsbury; 10, T.R., Blackburn.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL).—April 3, Windsor.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—April 3, T.R., Leeds; 10, Grand, Oldham.
* LADY OF THE ROSE.—April 3, Court, Liverpool; 10, T.R., Newcastle.
* LILAC DOMINO (BUTT).—April 3, Grand, Hull; 10, T.R., Nottingham.
* LITTLE BIT OF FLUFF.—April 10, Emp., Penge.
* LONDON'S GRAND GUIGNOL.—April 3, T.R., Chatham; 10, Palace, Ramsgate.
* LORD RICHARD IN THE PANTRY. —April 3, Prince's, Bradford.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTOIRE).—April 3, Grand, Southampton; 10, D.P., Eastbourne.
* MAID OF THE MOUNTAINS (MACDONALD & YOUNG).—April 3, Hip., Birkenhead.
* MARY (BUTT).—April 3, Grand, Wolverhampton; 10, Grand, Leeds.
* MY OLD DUTCH (CHEVALIER).—April 10, P.O.W., Grimsby.
* NIGHT OUT, A (T. C. WRAY).—April 3, T.R., York; 10, T.R., Rochdale.
* NIGHTIE-NIGHT.—April 3, Royalty, Chester; 10, O.H., Southport.
* O'MARA OPERA CO.—April 3, Liverpool.
* PADDY THE NEXT BEST THING (RED).—April 3, New, Thirsk.
* PRIVATE SECRETARY, THE.—April 3, T.R., Norwich; 10, Lyceum, Newport.
* QUAKER GIRL.—April 3, Crown, Eccles.
* ROMANCE.—April 3, County, Reading; 10, T.R., Guildford.
* ROSE OF ARABY.—April 10, Hip., Birkenhead.
* ROYAL DIVORCE, A.—April 3, Marina, Lowestoft; 10, T.R., Norwich.
* SALLY (GROSSMITH AND MALONE). —April 3, P.O.W., Birmingham; 10, T.R., Leeds.
* SALLY IN SOCIETY.—April 3, O.H., Burnley.
SIGN OF THE CROSS.—April 3, Palace, Newark-on-Trent.
* SIGN ON THE DOOR.—April 3, New, Oxford; 10, T.R., Portsmouth.
* SOUTHERN MAID, THE.—April 3, T.R., Nottingham.
* SOUTHERN MAID, THE.—April 3, T.R., Guildford; 10, T.R., Windsor.
* SYBIL.—April 3, T.R., Blackburn; 10, Palace, Burnley.
TERRY (FRED) CO.).—April 3, Hip., Golders Green; 10, O.H., Blackpool.
* THANK YOU, PHILLIPS.—April 3, Grand, O.H., Scarboro; 10, O.H., Leicester.
* TO-NIGHT'S THE NIGHT.—April 3, T.R., Castleford.
UNCLE TOM'S CABIN.—April 3, Hip., Barrow-in-Furness.
WANDERING JEW.—April 3, Grand, Blackpool.
* WEEK-END, A (W. W. ELLIS NO. 2 CO.).—April 3, Grand, West Hartlepool; 10, Alex., Hull.
WEEK-END, A (E. W. WADDY CO.).—April 10, T.R., Worthing.
WHEN KNIGHTS WERE BOLD.—April 3, Pav., Ayr; 10, O.H., Scarborough.
* WOMAN TO WOMAN.—April 3, Palace, Gloucester.
* WRONG NUMBER.—April 3, T.R., Bournemouth
YOUNG PERSON IN PINK.—April 10, Picas. Gdns., Folkestone.
ZAZA.—April 3, T.R., Rochdale; 10, T.R., Sheffield.

REVUES.

* ALL ABOARD.—April 3, O.H., Tunbridge Wells; 10, Hippo., Bolton.
ALL THE BEST.—April 3, Playhouse, Fakenham.
ARE YOU A MASON?—April 3, Emp., Preston.
BARE BACKS.—April 3, Palace, Salford.
* BEHIND THE SCENES.—April 3, T.R., Loughborough.
BELLE OF MADRID.—April 3, Hippo., Salford.
BOW-WOW.—April 3, Hippo., Leigh; 10, Queen's Park, Manchester.
BRAN PIE.—April 3, Ath., Glasgow; 10, King's, Dundee.
BUCCANEERS, THE.—April 10, Emp., York.
* CHARLIE GOES EAST.—April 3, Palace, Salisbury.
COME ON, STEVE.—April 3, Empire, Sunderland.
CRACKERS.—April 3, Palace, Lincoln.
DAINTY ANKLES.—April 3, Palace, Bordesley
DINKIE DARLING.—April 10, Hippo., Norwich.
DON'T WORRY.—April 3, Empire, Ashton-u.-Lyne.
FLASHES.—April 3, King's, Manchester.
FOOTLIGHT FROLICS.—April 3, Col., Portsmouth.
FUN-SHOP, THE.—April 3, Hip., Bolton.
GAY OSTEND.—April 3, Palace, Bradford.
* GO AS YOU PLEASE.—April 3, Emp., Edmonton; 10, Hip., Derby.
GOLDEN GLITTERS.—April 3, T.R., North Shields; 10, Queen's, Castleford.
HEADS OR TAILS.—April 3, Hip., Rochdale; 10, O.H., Coventry.
* HIGH HEELS AND STOCKINGS.—April 3, Hip., Queen's Park; 10, Pav., Liverpool.
HOBBIES.—April 3, Grand, Flint
IRISH MAID, AN.—April 3, Jubilee Hall, Weymouth.
IT'S CHAMPION.—April 3, Hip., Cannock.
IT'S ALL FUN.—April 3, T.R., Blyth.
* JACK OF ALL TRADES.—April 3, Pal., Chelsea.
JINGLES.—April 3, Empire, Birmingham.
JOY-BELLS.—April 10, Hip., Woolwich.
KEEP IT GOING.—April 3, Palace, Watford.
(K)NIGHT OF THE GARTER.—April 3, Olympia, Glasgow; 10, T.R., St. Helens.
* LEAGUE OF NOTIONS.—April 3, Hip., Portsmouth.
LIZZIE.—April 3, Pav., Leicester.
ME AND MY GAL.—April 3, Emp., Shepherd's Bush.
MINSTRELS of 1922.—April 3, Hip., Liverpool.
MR. TOWER OF LONDON.—April 3, Richmond; 10, Stoke Newington.
ODDS AND ENDS.—April 3, Met., Glasgow.
OH! I!—April 3, Grand, Lancaster; 10, Hip., Salford.
OH! JOCK.—April 3, Emp., Motherwell.
OH! LAUGH!—April 3, Palace, Bath; 10, Th., Worcester
* O.K.—April 3, Empire, Peterborough.
PEARLS.—April 3, Palace, Carlisle.
PEDLAR'S FIE.—April 3, Pleasure Gdns., Folkestone.
* PINS AND NEEDLES.—April 3, Emp., Bristol; 10, Hip., Sheffield.
PEEL FUN.—April 3, T.R., Aston.
POCKETS.—April 3, Olympia, Liverpool.
ROMANY MAID.—April 3, Hippo., Ipswich.
ROSE-PETALS.—April 3, Hip., Ipswich.
ROUNDABOUT, THE.—April 3, Walsall; 10, Palace, Plymouth.
* SCARLET RUNNERS, THE.—April 3, Palace, Reading.
* SCRAP BOOK.—April 3, Emp., Cardiff.
SEE YOU LATER.—April 3, Theatre, Paisley.
SHIP AHOY!—April 3, T.R., Canterbury.
SHORT AND SWEET.—April 3, Hip., Nottingham.
SPANGLES.—April 3, Pal., Manchester.
SPARKLETS.—April 3, Hip., Southampton.
SPARKLETS (CURRIES' ENTERPRISES, LTD.).—April 3, Metro., Manchester; 10, King's, Manchester.
* SPLINTERS OF 1922.—April 3, Emp., Kilburn.
SPORTS, LTD.—April 3, Hulme Hip., Manchester.
TAKE ALL.—April 3, Wellingborough.
THERE YOU ARE, THEN.—April 10, Palace, Warrington.
TRIP TO PARIS.—April 3, New T.R., Worcester.
WHAT A LAD.—pril 3, O.H., Keighley.
WHAT A NIGHT!—April 3, Hip., Bury; 10, Osbourne, Manchester.

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NONDESCRIPT PLAYERS.

These amateurs are to be deservedly congratulated on the success achieved by the four performances of "The Mikado," given at Stanley Hall, South Norwood, on March 8, 9, 10, and 11

A feature in the programme was a double cast, the principals of Wednesday and Friday being different from those of Thursday and Saturday, except in one or two cases There was a crowded attendance on Saturday evening. Mrs. Scott-Turner (Yum-Yum), Miss Doris Hill (Peep-Bo), and Miss Cissie Hood (Pitti-Sing) were charming. Miss Scott-Turner's excellent voice was heard to advantage in duets with Ko-Ko and Nanki-Poo. The difficult part of Katisha was well played by Miss Janet Miles. Mr. E. Buddle as Nanki-Poo, Mr. S. L. Ferguson as Ko-Ko, Mr. F. J. Cunningham as Pooh-Bah, Mr. D. King as Pish-Tush, and Mr. F. C. Ballard as Go-To did admirable work. Mr. W. P. Dobson was a dignified Mikado

The chorus worked hard, and the costumes were all that could be desired. Mention must also be made of the orchestra under the direction of Mr. Percy Plummer. Mr. C. P. Ranger deserves praise as the honorary producer.

The Blackfriars Theatre.

The investigations of Mr. Topham Forrest, the chief architect of the L.C.C., respecting the site of Shakespeare's "Globe" Theatre are fresh in the memory, and now, according to "The Architects' Journal," he has turned his attention more particularly (but by no means exclusively) to the site of the Blackfriars theatre. Such lectures as that which he delivered a fortnight ago at the Birkbeck Institute on "Early London Theatres with which Shakespeare was Associated," serve a far higher purpose than that of beguiling an agreeable hour or so in a lecture-room. To induce Londoners to perceive how grand is the city in which they live is to take an important preliminary step in the promotion of good citizenship.

"THE ERA" LETTER BOX.

A stamped addressed Envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made to this List after 12 noon Monday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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MANCHESTER PLAYGOERS' FOLLIES.

The Manchester Playgoers had a lively evening recently at the Manchester Athenæum, when the club put on an entertaining programme, under the title of the Playgoers' Follies, with the secondary—or should one say primary?—object of benefiting poor children of the city. An easy, go-as-you-please performance from first to last, in which the players were on unaffected speaking terms with the large audience, much after the style of a rehearsal, considerable talent was from time to time displayed by the various Playgoers, who indulged so whole-heartedly in the Follies of the programme

The first half, which consisted of an opening chorus and a number of solo items, served to show conspicuously the comedy talents of Mr. Harry Grime, Mr. F. E. Doran, and Mr. Fred Carlton, and the vocal ability of Miss Winifred Turner; while Mr. Frank Ward and Mr. A. J. Aldridge also contributed enjoyably to the list. Originality distinguished the second half of the programme so far as to comprise two important contributions by Fred Carlton—a burlesque called "The Lads That Took the Wrong Turning," a tit-bit employing a theatrical manager, a number of dramatists, a Playgoers' Committee, a waltz king, a comedian, a musical comedy star, and sundry other characters, and the scenes of which were laid in a graveyard, the stage door of a commercial theatre, and a manager's office; and an amusing full-cast trifle called "Quening," the scene being the pit entrance of a London theatre—while W. A. Brabner added a dramatic playlet, "The Liars," in two words and two minutes, specifically noted as *not* by Henry Arthur Jones.

A dancing interlude by Miss Katinka O'Calliganovskiopitzervitch (otherwise Kitty Kitty O'Calligan) and M Nastykoff was cleverly and humorously done, and a song by Miss Winifred Turner preceded Mr. F. Carlton's finale, "A Song of Praise" (with orchestral effects). Miss Mary Reid officiated capably at the piano, and Mr. Fred Carlton took credit for the rehearsal and production of the show. The Catholic Players' Orchestra, under the direction of Mr. A. S. Reid, did pleasing service throughout.

NORTH LONDON D.C.

It is quite a pleasure to chronicle the signal success of the North London D.C., in that amusing comedy, "Grumpy." The principal part that of the irascible, old lawyer, Andrew Bullivant, was admirably played by the producer, Mr. Murray Short, but the other players were not altogether put in the shade. Especially excellent was the quiet, carefully studied impersonation by Mr. Godfrey Drayton, of Ruddock, the faithful valet. Mr. Lionel D. Strong also supplied a capital contribution as the healthy virile young fellow, Ernest Heron, and Miss Vera Gooding made a favourable impression with a bright, attractive rendering of the rôle of Virginia. Mr. E. J. Heseltine as Jarvis, Harry P. Bedells as Valentine Wolfe, A. Douglas Hale as Keble, and Miss Grace Prosser also merit special mention, and the stage management was excellent.

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Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director

CALLS FOR APRIL 10, 1922.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for :—
G. P. Huntley and Co. in "Wallpapers," Clothilde and Alexandre Sakharoff, Wee Georgie Wood, Gene Gerrard, Madeline Collins, Trevor and Harris, Rich Hayes, Frank Mauro, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for :—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for :—
Mullaney Brothers, Hedges Brothers and Jacobson, May Henderson, Frank Elliston and Co., Dainty Doris, Bernhart and Young, Sammy Shields, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for :—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for :—
Mott and Kilroy, Madini Trio, Bioscope, Company as booked.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for :—
Rosie Wylie, Mia Sylvia, Cornalla and Eddie, Mark Conroy, Osborne and Perryer, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for :—
Wyn and Ivy, Dudley Dale, Bel-Air Trio, Whit Cunliffe, Benedetti Brothers, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for :—
Keyes and Kodey, Dorothy McBlain, Hope Charteris and Eve Dickson, Scala and Lilian, Cecil Lyle, Joe and Johnny, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for —
The McKays, Nellie Maguire, Bioscope.
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for :—
Molly Butler, Terry Twins, Kay and Lawler, Chris Richards, Fyne and Hurley, George Mozart, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10.0 a.m. for
Ella Retford, Renee Kelly & Co. in "The Dicky Bird," Will Fyffe, Dixie and John Cohan and Dorothy, Glass and Grant, Syd Howard, Ten Loonies, Taszerwoullth Troupe, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

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GENERAL ADMINISTRATIVE OFFICES—
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Calls for Monday, April 10, 1922.

LONDON PAVILION.
C. B. Cochran's production
"Fun of the Fayre."

OXFORD.
C. B. Cochran's production
"Mayfair and Montmartre."

METROPOLITAN.
Rehearsal at 12.15.
Carl Hertz. Haig Bros. and Ryan.
De Havilands. Bobbie Kerrigan.
Jose de Moraes. Four Martelloni Sisters.
The Martinis.

CHELSEA PALACE.
Rehearsal at 12.
Herbert Barnes's Productions present
"Charlie Goes East.'

SOUTH LONDON.
Rehearsal at 12.
Capt. Woodward presents
"Le Petite Nina."
Gilday and Fox. Haley's Juveniles.
Djim and Bill. Jack Warman.
Dave Godfrey. Hyde and Cody, etc.

BRIXTON EMPRESS.
Rehearsal at 12
Florrie Forde. Albert and Rogers.
Maraso and Socoloba. Maud Hughes.
Billy and Doris Harley. The Lisbons.
Doust and Butler, etc.

EUSTON.
Rehearsal at 12.
Noni and Horace. Payne and Hilliard.
James Fawn. The Three Scamps.
Dolly Victoria and Brother.
Claeres Trio. Belle Sylvia, etc.

EAST HAM.
Rehearsal at 12.
Betts and Marsh. Cole and Robbins.
Ledardo Bros. Harvey and Courtenay.
Evelyn Day and Sister.
Nina and Nora, etc.

TOTTENHAM.
Rehearsal at 12.
Con. Ingham and Co. in "Misery & Co.'
The Anserouls. Wells and Eclair Twins.
Dan Bros. and Sherry. Alfred Jepson.
Sandy Rowan. Haig and Escott.
Brothers Geddes. Ethel Castaldini.

WALTHAMSTOW PALACE
Rehearsal at 1.
Franco Piper. Thompson and Coombs.
Dick Henderson. Arthur Pond.
Theo Ward. Woodward and Page.
Mazuz and Mazette Three, etc.

WATFORD PALACE.
Rehearsal at 2.30.
J. B. Lyon to present "All Put."

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

FAYRE FOUR, THE SISTERS.
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette
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OUR PORTRAIT GALLERY.

Grock and Partner.

It seems almost unnecessary to refer to the artistic abilities of this famous combination. Everbody knows them so well, and in this case to know is to admire.

The act is at once original and unique. It is an entertainment, and an education as well. Grock and Partner are equally at home in classical and popular music, and as they have their finger on the public pulse, they take particular care to see that their music beats in tune with that pulse. Feldmanism, favoured of the public, naturally bulks largely in the repertoire of Grock and his capable partner, and it is interesting—in these days when a big offensive is being launched against free songs—to find them featuring two in "Margie" and "Nesting Time."

FOOTLIGHT FLASHES.

Getting Ready.

Feldmanism is just putting the finishing touches to the arrangements for the summer season. Blackpool will kick off at Easter, and if you are fortunate enough to be

GROCK AND

in the famous Lancashire resort you will hear many of the finest numbers that have ever been penned. Feldmanism has prepared for a record season. The goods are ready for delivery.

Most Artistic.

Few performers would have the courage to feature consistently a number that every street band in the country has played more or less for a year. Yet we find Lucille Benstead flouting convention and making a superb feature of "My Isle of Golden Dreams" at every performance. Miss Benstead has the courage of her convictions. Would there were more like her.

A Merry Party.

Monday last witnessed the departure, for the Continent, of a very merry party, which included Mr. and Mrs. Ernest Edelsten, Dorothy Ward, Shaun Glenville, and Bert Feldman. Business and pleasure wil be happily combined during their fortnight's tour.

A Strong Appeal.

Very well worth hearing is Winifred Hammond in "Missin' Mammy's Kissin'," which number has just been included in the popular performer's repertoire. Miss Hammond is looking forward to a successful run with this dainty tit-bit.

We Are Not Forgetful.

Ruth Beaumont accuses us of overlooking her good Feldmanistic work. Not so, Ruth, we have "noticed" you more than once recently. Your consistent success with "If All the Old Men Turned Into Young Men," "Linger a Little Longer," and "Best Little World" did not escape *us*. But our pars. seem to have escaped *you*. Glad your revue is proving a winner.

"Just a Line."

"Just a line," writes Helene, "to tell you that I am still featuring 'Carissima,' and doing very well with it." Obviously a good line! Look out for Helene in additional Feldman successes

FELDMAN

SECURES

WALTER WILLIAMS'

Greatest Novelty Chorus Hit in C. B. Cochran's Pavilion Revue, "FUN OF THE FAYRE,"

BACKWARDS AND FORWARDS

By ROBERT HARGREAVES, STANLEY J. DAMERELL, and JOHN NEAT.

CHORUS—

This is easy, so Sing! Sing! Sing!
Miss, and Mrs. and Mr. Sway and Swing
Backwards and Forwards
Time after time, time after time,
Forwards and Backwards,
Swing and Sway Mr. and Mrs. and Miss,
Sing! Sing! Sing! So easy is this.

NOW READ IT BACKWARDS!

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

Doubling.

Doubling at Victoria Palace and Euston last week, Olive Weir scored a triple triumph in "Missin' Mammy's Kissin'," "Down Yonder," and "Mammy's Arms."

Booked for Douglas.

Isobel Scott tells us she is booked for the season at Onchan Head, Douglas. At Croydon last week, Miss Scott scored heavily in "Just Been Wondering," "Your Eyes Have Told Me," and "Gingham Gown." Three fine numbers.

Still Flowing!

"Amazon" is a great favourite everywhere. The Royal Quintette have arranged to make it a special feature of their programme. Charley Royal says the public want it, and what the public want they must have. That's the real business spirit.

Another Admirer.

"Carissima" has many admirers, and no wonder. It is a ballad of striking beauty. Gladys Gadd drops a note in

PARTNER.

praise of it. Her success all through panto. had "Carissima" as foundation.

Irish!

Nellie Forbes likes good Irish songs. Meantime she is "cleaning up" with "Bantry Bay," and "O'Hara from Connemara" will figure in her list shortly.

Another M.D. who KNOWS.

Blackett's Premier Orchestras are well known and deservedly popular round Glasgow and district. Mr. Blackett, who is the trusted musical director of the Hippodrome, Greenock, says "Premierland" is an immense favourite with his patrons. He adds: "I am now more than convinced that to be amongst those who do not Feldmanise is to be among those who are unsuccessful." Mr. Blackett speaks plain truth. "Fancies" is another of the Blackett select, and, of course, a big winner.

"The Wheel of Fortune."

Eric Heathfield, juvenile lead in "The Wheel of Fortune" company, is singing and scoring with "That's How I Believe In You" and "The Sheik of Araby."

The Wheel of Fortune favours Feldmanism!

A Fine Finale.

We listened to De Alma, "the monarch of the banjo," the other night, and marvelled at his dexterity. He finished on "Avalon." And didn't he pull the house down! It's an alluring melody.

"The Crazy Fiddler."

Otherwise Marcelli, knows the drawing power of "Old Pal." He writes: "I am featuring this number at the 'London' owing to its popularity, and, incidentally as a sly dig at certain persons who think they know something but don't." Marcelli does right to give his public what they want. That way success lies.

"Buzz Along."

J. Edward Bleriot, who presents "Buzz Along," tells us that "Mississippi" and "Crooning" are booked as certain starters in his production. Well, they're both "stayers," Mr. Bleriot.

Feldmanists Find Favour, Fame and Fortune.

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